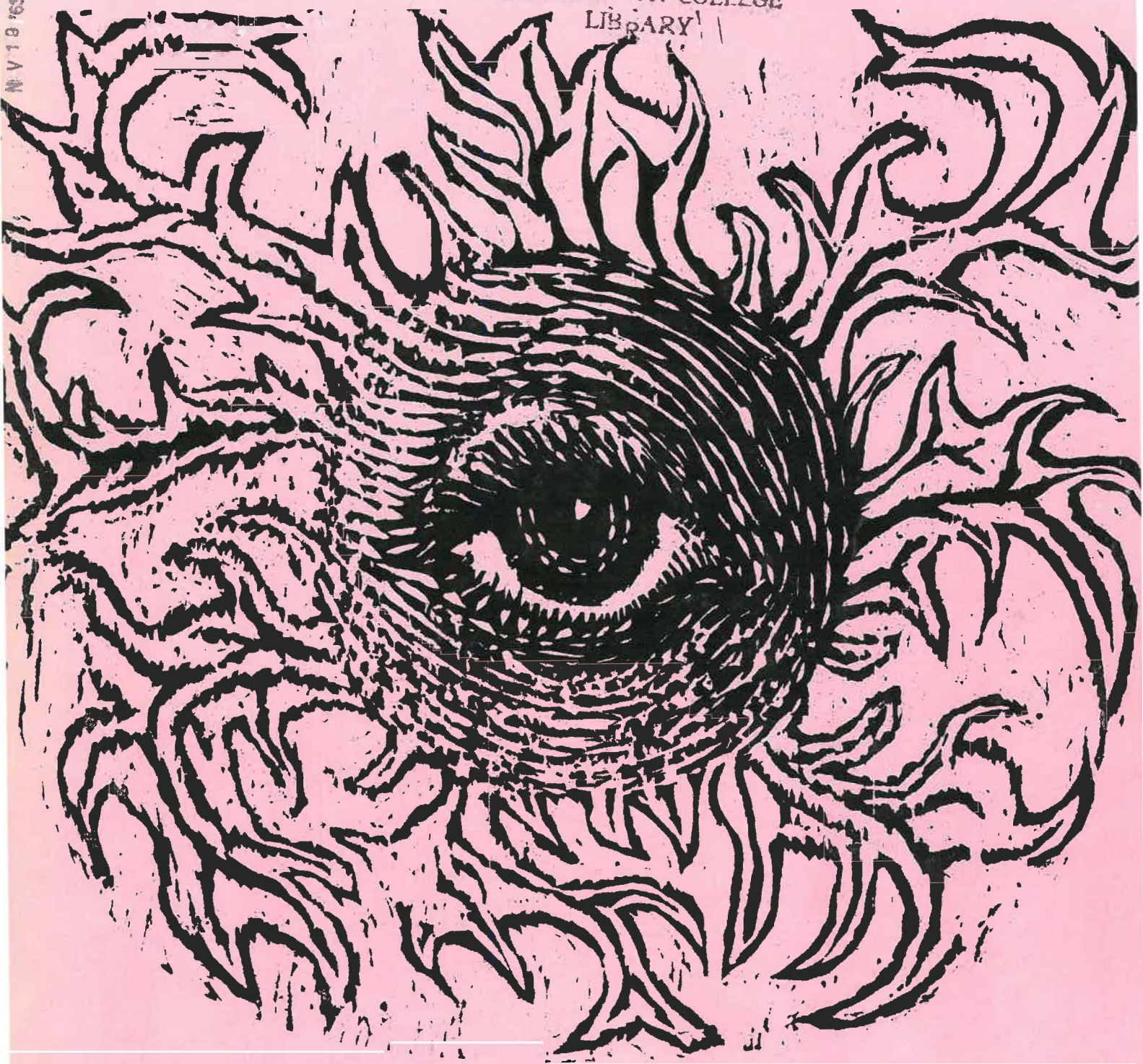


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**ALUMNAE, THE EDITOR'S EYE
IS UPON YOU AS SHE ASKS YOU**

(Continued inside)

WHO CARES about

alumnae magazines in general, and the Bennington College Bulletin in particular? This question must eventually raise havoc with the ego of any alumna-editor, for it touches on the quality and purpose of all volunteer work. Nevertheless, be vanity and availability as they may, the question is pertinent and the answers varied.

There are three immediate, if partial, answers which the administrative offices of a college would give: it's a cozy way of keeping in touch, particularly with alumnae purse strings; there is a possibility that the ideal prospective student will see an issue and be persuaded to apply to the college in question; and, alumnae magazines lend status to their subscribers.

Those answers interest this editor only slightly. What I had anticipated when I took on the editorship of the alumnae issues of the Bulletin had to do, more generally, with the nature of the College itself, and with the idea that the alumnae were an integral and irrevocable part of it. I had assumed that all alumnae magazines, which appeal by definition to a specific audience, were, in turn, the voice of that audience. It is true that one intensifies one's position in the world of ideas through many other kinds of publications, through newspapers, literary periodicals and professional journals, but nowhere, except through an alumnae magazine, can one's voice be raised so personally. (Perhaps it is unnecessary to point out here that the proof of one's commitment to education and to ideas is, when not defensive, more elusive for women than it is for men, and very possibly more challenging to an editor.)

However, having worked on several issues now (which is not a long time, but should have been enough), I am baffled. I find that the Bulletin, for the most part, is received with apathy if not dismissed with the most uncharacteristic silence. Where is the lively audience of alumnae I had anticipated? Where, quite literally, are the former students of Bennington College, who borrowed so many tools, assumed so many responsibilities, spoke in so many voices, as undergraduates?

Obviously something is missing, and one might assume that the magazine is at fault. One might. I do not. I do not assume, that is, that the Bulletin is failing completely to do its job. It does keep the alumnae innocuously informed about each other's statistics. It does keep the alumnae accurately informed about the College. It meets deadlines, keeps records, invites criticism, and attempts to stay within a budget.

What I do assume is that the audience is often failing to inform or convince the editor of anything about the world of ideas to which at one time that audience was apprenticed as students.

If, ideally, an alumnae magazine is the unashamed voice of its subscribers, then the Bulletin's voice should be louder and clearer than most, particularly if one rephrases the original question: why be an alumna of Bennington College in the first place? Far be it for an editor, or anyone, to answer that question for you, although this much I insist on: Bennington College exists. I attended it. You attended it. And because at one time all of us cared, then the Bulletin should continue to reflect our reasons then, and experiences since. This is a mutual debt which can only be repaid by individuals.

BENNINGTON COLLEGE BULLETIN

Alumnae Issue

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Helen Webster Feeley '37

CREDITS:

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MEMORANDUM . . .

Notes on the Alumnae Association and the College from Gladys Ogden Dimock '36, recently elected president of the Association

A COLLEGE COMMUNITY obviously consists of a campus, students, teachers, and administration; Less obviously, but to no less a degree, it consists also of parents, trustees and alumni.

This is especially true of Bennington. The College is still fairly new, still to some extent on trial as far as public opinion is concerned, and more than most institutions, it is dependent on parents, trustees and alumnae for financial support, for the proper kind and volume of applications for admission, and for the good will of people with influence in the field of education.

In the early days of the College I remember President Robert Leigh repeatedly insisting that college is only one step in the continuing education of the individual, and hence no more important than others, including what went before and what comes afterwards right on through those so-called declining years. Furthermore, a college should be attuned to the needs of its students in the age in which they live. Hence the curriculum must be flexible and easily adapted to change.

For these reasons, tradition, which tends to encourage rigidity, should be regarded with a cold and fishy eye. No nostalgic backward glances to hallowed halls, ivy-clad and a bit hoary. Rather, said Mr. Leigh, let us go forward, welcome every new adventure in learning, every new synthesis of knowledge, and make them a part of ourselves. By all means, he said, let us have sentiment about the College—but no sentimentality.

Being concerned with a new college just getting under way, Mr. Leigh temporarily played down the role of alumnae. He knew well enough, of course, that all institutions must have the continuing support of their alumni; his aim was simply to warn against the conventional error of regarding college as the terminus of education for the average individual.

In most colleges, alumni support is often limited to financial support. Bennington needs this, but even more it needs the active work of its alumnae in public relations, and building the respect which will convince people that the kind of education offered at Bennington is sufficiently different and sufficiently better than the traditional kind to merit fully the approval we claim for it.

Thus, Bennington alumnae are indispensably a part of the Bennington College community. Indeed, those of us who return to the campus from time to time immediately become aware of this, to the point where some of us feel even more at home there now than we did as students.

It must be realized, of course, that even though we sometimes feel now that we *own* the place—and in a sense, we do—we must nevertheless be clear about our role and not confuse it with that of students, faculty, or administration. It is not the alumnae who make the decisions, but we can help to supply some of the knowledge and materials that are needed in the decision-making process. We can offer the benefits of diverse post-college experience, professional and otherwise; we can criticize; we can encourage and support; we can help to carry out policies deter-

mined by the trustees and the administration; and we can recognize that as the product of Bennington—whether we would or not—we do represent the College in the eyes of the public, which is the source of money, students and good will.

—And further notes on the same subject from her husband, Marshall E. Dimock

I HEAR MUCH TALK about what is wrong with the Bennington image. However, I believe that there is nothing wrong with the Bennington image: that the escutcheon needs no vigorous polishing, that it needs, only, to be appreciated, by the public, by the faculty and the alumnae.

What right do I have to say these things? Well, to begin with, I am the silent partner of my wife, who recently became president of your Alumnae Association and a trustee of the College. I've had to think about whether Bennington is worth all the absences and lack of wifely attention these jobs entail. Since my wife has never been a joiner nor an organization woman, this move of hers represents a threat to my domestic felicity. Heretofore she has attended to her domestic duties as husband- and child-tender and in addition has been a full collaborator on most of our books. So if she's going into Bennington affairs in a big way, I want to be sure the sacrifice of my interests is worth the candle.

But do I know enough about the Bennington image to be entitled to an opinion? I leave that to you. I knew Bob Leigh before he became the first president. He was scheduled to go to the University of Chicago around 1928, and it was because he chose instead to develop Bennington that I went to Chicago as second choice. Thereafter we had several talks about progressive education and the challenge of a new type of college for women. Then in 1935 I bought a place not far from Bennington and used to visit the College during summer vacations, especially when Martha Graham and her crew were around. Two of my students from Chicago were drawn to the Bennington faculty—Jim McCamy and Dave Truman—and from them I learned a good deal about the early days. Later, I was asked to speak on campus on several occasions. And since 1940 my wife and I have farmed in Vermont and are now full-time residents there.

You can judge for yourselves whether this is qualification enough to have an opinion, which is, that Bennington is worth the effort my wife is putting into it. Although like any man, I never get enough feminine attention and hence regret her becoming an "organization" woman even for the noblest of causes, I believe this particular cause to be worth her effort and mine as well.

My argument runs this way. First, an image is what David McClelland describes in *The Achieving Society* as a rounded

view, partly myth or fantasy and partly rational and institutional, of what means enough to you to make you want to work for its realization. No one, says McClelland, fully succeeds in his efforts without an image that appeals to his need to achieve. This principle applies not only to the individual but also to all groups: a college, for example, or a nation, or an organization of nations. Hence, from the individual to the United Nations itself, nothing significant is likely to be accomplished unless those whose behavior counts, first have an image of what they want it to be like.

This is fundamental psychology. I've seen the magic and the poverty of it in the institutions I've studied first-hand over a number of years: only a fully appreciated image creates an élan, a dynamism that causes institutions to move and become interesting. Without such an image, nothing worthwhile occurs no matter what other favorable factors may be present. Bennington was created in accordance with a magnificent image and in my belief, it has never been lost.

My second argument is that the best kind of educational institution produces individuals who are creative and different, and Bennington does this. Not a "type," because by definition an individual can never be a type. If there is a common factor that distinguishes the Bennington image and applies to the diversity of its alumnae, it is this thing called creativity.

Creativity is a subject of much interest to me in my professional capacity. As a student of bureaucracy, my search is for the counterpoise that prevents uniformity from becoming a dead weight. The larger the institution (and this applies to a college as well as to an industry and a government), the greater is the chance that system as such will rank higher than individual creativity. Bennington avoids this danger in two ways. First, it promotes individuality and avoids sameness by being relatively small and attracting students who are different, original, independent, and interested in learning to think for themselves. Secondly, the College produces creative individuals (alumnae) in all fields, because its faculty is original, dynamic and diversified.

Creativity is a number of related things. Creativity is a matter of recognizing the symmetry of life, based upon an intellectual appreciation of its unity. Creativity is a recognition that truth and beauty are made up of the same basic elements. Creativity is knowing oneself and wanting to work at what brings the greatest personal satisfaction. Creativity is being introspective without becoming introverted. Creativity is intelligence plus an intuition or a hunch about how to make new combinations that are appealing, to oneself and to others.

Creativity is also a universal, being found as much in the sciences as in the arts. In *The Art of Scientific Investigation*, W. I. B. Beveridge describes creativity as the ability to synthesize, to take the bold leap from the known to the unknown, an ability that has accounted for much of the success of our greatest scientists. In the social sciences it is increasingly appreciated that the aim of human relations, made operational in institutions, is to promote the development of individuals who are imaginative and original, as the essential factor in the social equation.

It has been argued and proved that the main factor that differentiates executives is not just intelligence or brainpower, but something additional: imagination, intuition, the ability to synthesize, having not merely logic but also a sense of fitness, a feeling for people, an appreciation of values.

Although this universal factor of creativity is the means by which whole societies become dynamic and durable, the truth is that in the United States we are in danger of losing it, along

with the incentives that make for the good life and individual happiness. Which is why Bennington College, and its image of creativity, are important far beyond its size and material wealth. A college like Bennington has much more to offer in terms of making America strong and durable than institutions many times its size that are primarily factories for the production of more and more bureaucrats.

This is why the sources of financing, including individuals and foundations, should realize how important and compelling the Bennington image really is. Unfortunately, like so many of our larger institutions, foundations commonly favor big projects that sound impressive in an annual report, although a few, like the Whitney Foundation, have come to realize that the creative individual is actually what counts.

For the creative college as for the creative individual there are many pitfalls, of course, along the path to accomplishment. A college can lose its self-confidence, especially when funds come slowly, and many then tend to conform to the bureaucratic, "safe" type of institution. It can wonder whether staying small and individualistic does not come at too high a price, and try to become large and standardized like other institutions that attract millions of dollars with seeming ease. Or it may become so *recherché* as almost unconsciously to become part of the protest movement in American life, and hence the antithesis of the integration which is the *sine qua non* of creativity. It can even become beatnik, a type of modern conformity that is a cynical giving up of aspiration and a move toward the death wish. Disillusion then turns into despair, and despair becomes exotic and self-destructive.

BUT IF THE CASE I have made here for creativity is a valid one, then it is even more important for a woman's college than for a man's college to be true to this ideal. I hope, of course, that increasing numbers of all colleges will try to become more creative and original, so I am not arguing an either/or proposition. Nevertheless, the pressure to conform is greater among men than among women, because today most breadwinners must fit into a preexisting pattern in a large organization. In such employment, to be himself is the hardest thing a man does, and to succeed he must be either awfully good or prepared to pay a price for his independence. To some extent, the same considerations apply to the career woman, but she has the advantage that such woman are *expected* to be different: temperamental, artistic, innovative, relying on their charms.

But whether she has a professional career or not, the graduate of a college with an image such as Bennington's has an effect on society that far transcends her career contribution, no matter how distinguished that may be. As wife and mother, she can communicate the creative spark to husband and children, especially at transition points if both are tired, discouraged, and about to give up. When a family or a society begins to slow down, to become dull and routine, the countervailing force is a gifted woman who has secured a lifelong image of the good life, which could be from being a part of the Bennington way of life.

There is enormous satisfaction in the realization that one's dream is a good one and worth fighting for. Bennington's dream is good and worth fighting for, partly because it is the hardest kind of program to carry off successfully. Every creative program is harder than a dull and bureaucratic one. Democracy in gov-

—continued on page 20

On Warhol's "Campbell Soup Can"

Suzanne Stanton is a senior at Bennington, majoring in graphics (she did the eye on the cover) and sculpture. She wrote ON WARHOL'S "CAMPBELL SOUP CAN" in May 1962 for Laurence Alloway's "Art and Communication" course, and Mr. Alloway, in turn, showed it to Andy Warhol, who enjoyed it immensely. In November 1962 the entire article was used by the Stable Gallery in New York to announce Warhol's one-man show there, and subsequently sections of it were reprinted in the Summer 1963 issue of the ART JOURNAL under the title "Warhol at Bennington," with an introduction by Alloway, now the curator of the Guggenheim Museum in New York.

IN THE SMALL, WOMEN'S liberal arts college snuggled among the leafy trees atop a country hill, the art lecture had been going on for nearly two hours. Slumped in their chairs, the students sighed blue cigarette smoke as the Professor commented on the slides that appeared on the screen.

But when suddenly there appeared a portrait of an ordinary Campbell's soup can, such cries filled the room that the Professor covered his ears in defense and called, "Attention, young ladies, attention! Please! Let us turn on the light and discuss the matter reasonably!"

Jolted into action the students tried to express their understanding, or lack of it, in regard to the picture. When they had started for the third or fourth time, in their typically circular discussion, to exercise their views, the Professor interrupted with his own ideas.

"Because your reactions indicate," he said, "that this painting has presented an excellent problem for each one of you to try and solve, I propose the following plan:

"In order to make it more possible for you to speculate on the meaning this picture may hold for you, we shall pay a visit to the artist in his studio where we may ask questions, view his other work, and do whatever will help you to draw your own conclusions. Afterwards, you will record these interpretations on paper and submit them to me. Since we are all individuals here, it will not surprise me to discover that no two criticisms will be exactly alike."

Several days later the students turned in their papers, and the Professor began to read.

Given the situation right now, Warhol's painting manifests an inherent feeling for the natural architextural-technonic concept of space, and the self-evident manifestation of formal and coloral design, explicitly fundamental to man's way of thinking. One finds that the traditional means of media has undergone manipulation, in a sense, to form an unpremediated contrast between the subjective and objective elements, while the melody of color flows lyrically in harmony to the well-balanced, although individually less powerful, statements of positive-negative spatial masses. The three-dimensional organization is strongly articulated with a conscious regard for the plasticities inherent in the dual structured subject-object, and the viewer sees what he regards as one of the most significant and essentially universal statements to emerge from the twentieth-century world of art and human activity.

And furthermore, in terms of the present situa-

But the Professor could read no more. Groaning, he dropped the paper in the nearest wastebasket and put his hands over his eyes, trying to blot out the pain and confusion in his head. Finally, when able, he picked up the next paper.

Warhol was standing before the easel finishing the painting of the soup can when I arrived. "I'd like to ask you some questions," I told him. "Sit down," he said.

"Now," I said, "I'd like to know just what it is that you are trying to communicate with this image, Mr. Warhol. Are you trying to say something? If so, I would like your message stated explicitly in verbal form." I waited, but there was no immediate reply.

"Well," I concluded, "if you won't tell me exactly what you mean, I shall waste no more of my time." With that, I exited from the room, for indeed it is unnecessary to spend one's time and energy on meaningless things.

Obviously, Warhol's work cannot be valued as art, for real art is communication. Because the artist feels a need to express feelings and ideas from his own experience, he encodes them into an organized message, which is then decoded by the viewer in terms of his own experience. The degree of success in communication depends on the degree to which artist and spectator are related in experience, feeling and idea. The greater the bond, the more successful the communication is likely to be; and vice versa, the weaker it is, the greater the chance that the message will fail to reach its destination.

Although Warhol's work displays a good control of technique and strong powers of observation, this alone does not make it art. In terms of communicating any significant message, it is inaudible, and, therefore, not worthy of further consideration.

The Professor smiled and picked up the next.

When we arrived at the studio we found the artist busy at work on a painting of a soup can. Every movement, every look, every touch communicated his love for life and his work. He painted in a state of childlike fascination, and every so often he would kneel in front of the little model can on a chair nearby and gaze at it and sometimes speak to it in a quiet voice filled with tenderness and understanding.

When he had finished painting the picture, he gently picked up the little can and carried it to the stove, where he poured the soup into a pan. A pleasant aroma filled the room, and Warhol breathed deeply, a smile of deep satisfaction on his face.

Standing by the door we too inhaled the fragrant odor and smiled delightedly at one another. It was then that the artist turned around and said, "Why, hello, who are you? Won't you come and share my soup with me? I'm just about to have my lunch—or is it breakfast? or dinner? Oh, the time is not important, I always have soup no matter what the hour happens to be."

As we sat down before the steaming bowls of rich red soup, Mr. Warhol remarked, "It is so nice of you to come and share my soup with me. I love soup, and I love it when other people love soup, too, because then we can all love it together and love each other at the same time." He smiled and spooned the soup to his mouth, slowly and happily, like a child.

"You know," he said, "when I was little my mother always used to feed us this kind of soup. But now she's gone, and sometimes when I have soup I remember her and I feel like she's right here with me again. . . ."

His mouth watering, the Professor went on to the next paper:

At the studio Warhol made us drink some soup. While we drank it, although it badly needed salt, he revealed some of his basic inner motivations for painting cans of soup. Obviously, the patient's obsession with the subject is simply a manifestation of complex and deep-seated desires to return to the foetal state. The can is only a symbol of the womb, which sublimates certain repressed and therefore unacceptable feelings and ideas into more acceptable channels.

It is difficult to predict future development, but if normal—and the degree of normalcy and adjustment is indeed difficult to establish at such an early state—the pa-

tient will behave in the fashion characteristic of one whose therapeutic measures are successful. That is to say, continued paintings of soup cans will continue to appear.

The Professor reached for the next paper in the pile:

Warhol has painted a portrait of an ordinary can of soup in a direct and realistic style, but the difference is that he has increased its size to monumental proportions. This is his way of asking us to look at the ordinary objects around us, to reflect upon such things as their origin, structure, development and function. In short, what do they mean to us?

Warhol looked dismayed when we inquired into the significance the Campbell's soup can had for him. "Soup!" he said, "who really cares what the soup or the can or Campbell's means to me? The important thing is what each one of you thinks. I only want to get you started thinking and feeling like what's art? How important is skill? subject matter? feeling? idea? style? does it matter if the work is anonymous or autographic? personal or impersonal? abstract? figurative? descriptive? evocative? What's important in art and life? What am I saying? That's for you to figure out. Question yourselves. I don't have the answers. I've already made my statement right there." He pointed to the painting on the wall.

The Professor looked at the papers on the desk and with amazement realized that in spite of all those that he had removed, the pile was now much larger than ever before. It was as if all the ideas had quietly bred more ideas, which in turn had given birth to still more ideas, which in turn. . . . The Professor picked up the next brain-child and read:

When we got to the studio we found Warhol painting furiously on the picture of the soup can. No sooner had we entered than he began to shout, "That goddamn academy, the lousy bastards! Wanting me to copy a bunch of apples! Hell, I hate the lousy things. I say why not paint something ya like, like soup! So I paint soup! Not in a bowl but right in the can like I eat it! Nobody understands! Why should I paint ordinary still lifes? I'm not trying to prove anything! I just want to paint, and paint what I want, how I want. If no one can understand my subject or my style, it's tough. I'm not trying to please anybody except myself by doing it."

One of the students had concluded:

One realizes that the idea behind the soup can is more important than the actual appearance of the object. What appears to be a portrait of an innocent everyday object is in reality a subtle but powerful criticism of the decay of modern civilization. Warhol sadly reminds us of the long-gone times of home-made soup by placing before us a symbol of the dehumanization to which our society has sunk.

What he has done is magnify an image common to us all, and in this sense he has "blown it up" like a balloon for us to see. But he does not intend for us to appreciate this balloon; rather, he wants it to explode. He hopes that by blowing up the image he will destroy it, for it reflects the low level to which our urbanized and mass-producing civilization with its bourgeois values has fallen.

Another student had written:

Warhol is a martyr acutely distressed with the lack of good taste in modern art. By painting an ugly image he sacrifices himself in an attempt to right what he feels to be



"Campbell's Tomato Soup," oil on canvas, 16" x 20", by Andy Warhol, 1962. Private collection. Photo courtesy of the Stable Gallery, New York City.

wrong. He crucifies himself by placing this distressing image before our eyes, and in so doing, makes us want to do away with the commercial, impersonal and vulgar in art, and possibly in life in general.

Along the same negative line the Professor read:

I myself have never liked soup; thus it was that I understood immediately what Warhol was saying. Like me, he hates soup, mass-production, dehumanization, and the insipid comic-strip kind of representation. He paints this object in this style to get the hate out of him and spread it to other people. You can't help but feel disgusted when you see his work because you feel the same way about modern groceries and newspapers.

Life is miserable; and like Soutine's tortured cow carcass, Warhol's soup can expresses his distress, although more by its very selection rather than its treatment. One feels the anguish in Soutine immediately, whereas Warhol is perhaps a little less obvious to those whose dissatisfaction is small. But speaking for people like myself, we understand Warhol's message and stand behind him one hundred per cent.

But the following paper contrasted this view:

Warhol is a serious artist skilled in the technical aspects of painting who is having a joke on the public. One is reminded of Hesse's *Steppenwolf* where in a dream the hero's immortal idol, Goethe, scolds, "You take the old Goethe much too seriously, my young friend. . . . We immortals do not like things to be taken seriously. We like joking. Seriousness, young man, is an accident of time. It consists, I don't mind telling you in confidence, in putting

too high a value on time. I, too, once put too high a value on time. . . . In eternity, however, there is no time, you see. Eternity is a mere moment, just long enough for a joke."

By removing the subject from its usual kitchen shelf context and transferring it to the fine arts, Warhol is asking people to broaden their views and take life with a little more humor. He is on the way to immortality not only because of his humor, but also because of his output.

The act of creation relates intimately to the will to live, or to avoid death, because works of art stand the chance of living after their creator is dead. A truly great artist makes his life and his art one and the same, and after he has died his art lives on with other people.

The question of whether Warhol's work will live after he is dead can only truly be answered in time, although one may instinctively answer a strong NO! because his output is not really great nor is his message.

But one may argue the example of Van Gogh, who was not appreciated in his own time but whose art lives today. Perhaps Warhol follows this tradition, who truly knows? One just feels that other artists like Moore, Picasso, and Still, with each painting a small part of his personal monument, are far ahead of Warhol in terms of greatness and immortality.

In the next paper the Professor read:

Warhol stood squarely in front of me and shrugged. "I mean, I'm not exactly sure what I'm doing, you know. It's not a reasoned way of life. What happens is you get filled with an image and you have to put it down to satisfy yourself. You can't help it! You're alive and have to act, otherwise you're dead. I'm not out to enlighten the world, I just want to give life to what is in me. Right now I'm making what we both identify as soup cans. I'm not exactly sure what or why they are, or what they will mean in the future. Later on they might make sense, or maybe they will not even exist. I don't worry about any of this. I just do what I have to—paint—and at this moment, paint soup cans."

One student concluded:

Warhol paints in order to enrich his daily life. Painting transports him to a higher world where he is master and can make what he wants in the way that he wants, just like God. Whether he consciously or impulsively chose to portray a soup can is not known, but the fact that he intends to paint more shows that the images are now consciously controlled and considered important. In short, the artistic life is a way of living as fully as possible. To concentrate his time and energy, both mental and physical, on an image gives Warhol a feeling of purpose, a sense of accomplishment, and a direct involvement with life both mortal and divine.

Leaning back in his chair to consider some of the ideas that the students had presented, the Professor saw that while he had been reading, the papers had continued to multiply and divide to such an extent that the entire room was now filled with ideas.

Suddenly there occurred a frantic fluttering as one of the papers struggled to escape death by suffocation, and the Professor snatched it up, crying, "It's alive!" to which it replied:

Speaking of life on the most primitive and physical level, a man needs food, clothing and shelter in order to exist in a human way. But some men are not satisfied with life simply on this level and demand something more, a life for their spirit, or soul.

Talking with Warhol gave some insight into his reasons for painting the Campbell's soup can. "Look," he said, "it's simple. I need to live. That takes money. Campbell pays me to do their advertisements. Personally, I don't care about soup or the Campbell company; I just need the money to pay for food, my room, my clothes and art supplies so that I can live and paint the things I really want. Sometime I might show the other paintings, but not until I feel ready. This soup can stuff, you take it too seriously. All it means is money. I need it to paint better things. But I don't show them yet. Wait."

The next paper declared:

In *The Hidden Persuaders*, which deals with psychology and advertising, the author points out what one knows from common experience: the super-market phenomenon whereby the shopper, usually female, wanders up and down the aisles fascinated with the enormous amount and variety of food, and in this trance loses the sense of purpose and time. Because Warhol has stated his intention of painting more soup cans, one may believe that he is creating his own super-super-market, which will stimulate him as he desires and save him the trouble of going to an ordinary super-market filled with extraneous food products, cash registers, and other people. His private walls of soup are like a castle on a hill which gives the illusion of stability and security.

One student had discovered:

In keeping with the tradition, Warhol is actively engaged in the artistic search, and now for the first time he has decided to reveal some of his past developments, which enable one to understand better the paintings of today and those to come.

In reply to our question about his earlier work, Warhol asked quietly, "You want to see the others? This portrait here is only the most recent painting of the can that I have done. Come along with me, and I'll show you the rest."

Warhol led us into a large, dark storeroom which had been converted into a gallery. The entire wall space from top to bottom, plus the ceiling, was covered with paintings of soup cans quite different from any that the public has ever seen.

On the left there hung a multi-colored, multi-textured, multi-viewed can painted in the intense and all-inclusive manner of Picasso. Next to it, a soft, vibrant, vertical red rectangle as Rothko might paint a can, followed by an intense can painted in short, thick strokes and bright colors in the style of Van Gogh.

Then, a dark blue vertical rectangle, or can-shape, with a white stripe down the middle suggesting the influence of Neman, followed by a muddy-looking can with a thick black outline, reminiscent of Roualt.

Higher up there hung a group of drips and spatters forming a Pollack-type tin can, next to a very elongated Modigliani-like can, followed by a rough, earth-colored and wobbly-shaped can in the style of Dubuffet, by a bowl heaped with cans like a fruity Bonnard still-life.

Across the room on the far wall next to a magical Klee can with stars twinkling all around, one saw a realistic but nightmarishly distorted soup can melting in the desert sun with little black bugs crawling in and out of its belly. Next to the Dali version there hung a soft and misty can painted entirely à la dot-dot-dot like a Seurat, which was followed by a vicious tin can whose many sharp edges cut into each other with extreme tension, like a Sironi self-portrait.

On the right wall hung a group of bright-colored and happy-looking cans standing on each other's shoulders to

form a Leger-like circus pyramid, next to a soup can nestling in lush Rousseau greenery, unaware of the nearby tigers licking their chops in eager anticipation of the meal-to-be, which was followed by a Toulouse-Lautrec line, group of soups dancing the can-can.

Nearer the ceiling stretched a painting of a scientific, daVinci-like dissection of a soup can, revealing its rich red inner contents, next to a can thrashing in a Homer sea, in contrast to another floating calmly among Monet water-lilies.

And finally, spreading over the entire ceiling, in full splendor, group after group of massive cans twisting and tumbling, revolving and reclining as Michelangelo might have painted them.

"Of course this is only the first room of the gallery," Warhol explained, "but it will suffice for now. All that everyone else has seen," he continued as we returned to the portrait in the front room, "is this."

Thus one sees that through the many different approaches, Warhol is studying, or trying to understand, an object familiar throughout the nation. Always searching, he is experimenting with a variety of expression in order to discover the image which satisfies him the most. It remains for time to tell what else he will create. Whether he will free himself from the influence of other artists' ideas and create an original work, or whether he will remain bound forever to outside ideas, this question still waits an answer.

Another student had seen more of Warhol's paintings and concluded:

In comparison to some of Warhol's other work, the portrait of the soup can lacks spirit, or imagination. It is less stimulating because it is a direct copy of an already familiar image, except that the size has been increased. This is, perhaps, the only evidence of artistic invention, unless one considers the placement of the particular object in the context of fine art as a startling new idea.

The fact is that ultimately one feels more wit or humor, and significance, in Warhol's painting of the woman's profile before and after a superficial transformation in which the shape of her nose is altered and a mole added under her eye to make her more socially acceptable. The comic style, alone, in which the images are painted is funny, but the idea of becoming more grotesque because of the alteration makes one laugh the loudest.

Unlike this social-economic criticism, the portrait of the soup can lacks charm and humor. It is much less stimulating in this way; rather, it provokes serious and circular discussions on the definition of and relationships between art, communication, artist, and spectator, and all the ideas which for our purposes here may simply be considered as tangent.

The Professor laid the paper aside and leaned back in his chair to think about the various ideas that he had read.

But his stomach had its own idea. Mutterings of hunger suddenly turned to rumbling, and the Professor leapt from his chair, kicked his way through the papers and ran to the kitchen.

Quickly he heated a can of—you know it—and after that he drank one cold, followed by spaghetti swimming in Campbell's soup-sauce and a salad covered with Campbell's soup-dressing. Throughout the meal he continued to speculate on the messages in Warhol's painting.

And thus, we leave him, blissfully at one with Campbell soup. . . .

Priscilla A. Karb, who is the author of two articles in this issue of the BULLETIN, was the Director of the Non-Resident Term (the College's annual nine-week winter work term) from August 1960 until August 1963. She is now working as the Assistant Director of the Executive Development Program of the School of Industrial Management of M. I. T. in Cambridge, Massachusetts. Soon after she became Director of NRT, Polly Karb confessed that she was hard put to give her friends a concise description of her job and the NRT, "its justification, its operation and its benefits." Now, three years later, she has made such a description much more cogent for students, alumnae, and her successor (see INDEX) with "The Mohammeds Come to the Mountains of Vermont," (page 16), and this study.

The INSIDE Story of the NRT:

a recent study

AT SOME POINT during my three years as Director of the Non-Resident Term at Bennington College, I realized that I had many questions in mind about the program. I had talked endlessly about the Non-Resident Term with employers, with faculty, with fellow administrators and with students; I had seen it work for three years; I had heard praise, criticism and suggestions; the program's operation had concerned me a good deal. But what, I wondered, does the Non-Resident Term amount to? What do the students do with the knowledge and skills they obtain through the work term? How, if at all, does the experience influence their thinking, their opinions, their attitudes, their plans? Does the work term still serve a useful educational function after some thirty years in the College curriculum? What is the effect of summer work on a college work term program such as Bennington's? Is there, or can there be, any application of things learned on the job to academic studies? Are four NRT's equally valuable? Does the NRT make for any differences in thinking and attitudes between Bennington students and students in colleges without work programs? Perhaps, more precisely, I wanted to know if the NRT experiences fostered a continuing interest in and anticipation toward working or toward a future plan of activity, or if four years' intermittent exposure to the non-academic world in any sense might dampen a student's enthusiasm for it. These were the questions, and I felt it would indeed be unfortunate not to use the best resources at hand—the students themselves—to determine the answers. And clearly, to

make this a study of the fullest meaning it should reach not only current Bennington undergraduates but her alumnae as well, and beyond these, undergraduates and alumnae of colleges whose curricula do not include a work term.

As a first step, with the above questions in mind, I engaged the services of Dr. Edward J. Robinson, psychological research consultant and a member of the faculty of the School of Communications and Public Relations at Boston University, to help formulate and organize the approach such a questionnaire should take. Guided by this expert advice, I continued to develop and re-work the questions. By the end of the 1963 Non-Resident Term, when the final form was agreed upon, I was in turn assisted by Kathryn Koenig, teacher of social psychology at Bennington, and by Mrs. Bernard Malamud, whose earlier job training had been in the field of market research. Mrs. Malamud continued to help throughout the collating and tabulating of the answers, an assistance and knowledge which has been invaluable. The questionnaire was given to all students enrolled at Bennington in March 1963 (somewhat over 340) when they returned from the Non-Resident Term. Although all questionnaires were eventually completed and returned, the working total, turned in by the deadline, numbered 324.

The results will now be explored, question by question, as they appeared on the questionnaire. I divided the respondents into four sections depending on how many NRT's a student had had. Therefore, transfer students did not necessarily fit into

their academic year class, and this will explain the apparent uneven and unnatural totals:

- 109 with one NRT (referred to as the first group).
- 100 with two NRTs (referred to as the second group).
- 49 with three NRTs (referred to as the third group).
- 66 with four NRTs (referred to as the fourth group).

Enrollment by class in the spring term of 1963 was as follows: 95 freshmen, 91 sophomores, 65 juniors, 73 seniors, and 17 transfer students not yet assigned to classes.

The Report

SECTION A

1. As a memory refresher and for our quick reference, students were first asked to list their NRT jobs by year.

2. *Which NRT job was of most value to you? Why?* (To be answered only by the second, third, and fourth groups.) Of the 215 respondents who had had more than one NRT, 103 (almost 50%) said they preferred their most recent one. A total of 54 expressed no preference. Contrary to tentative conclusions I had previously drawn, that the first NRT would ordinarily be highly favored as a new experience, instead the NRT most recent in memory took, in retrospect, top honors. Even the second group who, it had seemed to me from casual talks with them, might complain about a second NRT so repetitive of the first in the sense that they would still be working on the same level of skills and responsibility, voted (56-17) for their more recent NRT experience. The fourth group clearly favored their two final work terms.

What makes one NRT "more valuable" than another? Forty-eight percent of the fourth group and 30% of the third group expressed their preferences for their favorite NRT with the following phrases:¹ "I gained useful experience and knowledge in areas of major fields, I was close to my preferred interests, vocation and career goals; this NRT gave me an introduction to a field I may pursue, it solidified my goals." Those girls with only two NRTs leaned more heavily on the following reasons for preference: "I learned about a new field, gained insights into work, learned negative aspects of the field; it was a unique experience" (26%); "I learned about people, liked my co-workers; the value lay in personal relationships; the people were helpful and intelligent" (22%). Thirty students (14%) of the total number cited the following aspects which made a particular NRT of value to them: "I learned about myself, to be independent, responsible, confident; I used initiative, learned to adjust, learned new values, new attitudes, found general living experience useful." When students were "worked the hardest, challenged the most, and given responsibility," that NRT was most highly rated (14%). A few students mentioned that their favorite NRT gave them an opportunity to use their "training, knowledge, and skills" on the job or that they learned practical or specific skills during NRT.

3. *In general, do you believe that the NRT is a valid and useful supplement to your formal education?*

To this question 88% (243 of the total 324 respondents) replied affirmatively, representing almost unanimous approval from all classes. The various reasons given total, of course, many more than the number of respondents.

The NRT's *special place in a Bennington education* was mentioned in different ways over one hundred times, such as "NRT takes you back to reality by showing another way of life, it balances Bennington life—Bennington is removed, idyllic, isolated, unreal, self-centered, a cultural utopia." "NRT puts the academic to a practical test; it relates ideas and education to the business world; it offers valuable practical training in one's field." "NRT is a necessary break in our academic work, a good change from campus life; it gives you a chance to spill out instead of soak in, to assimilate, evaluate and gain perspective on studies."

Other reasons given most frequently (95 times from the total 324 respondents) grouped into the category of *personal maturity and development*: "I learned to be independent, to live on my own, support myself, become responsible, disciplined, self-reliant, tolerant; I gained courage and confidence; I learned to adjust, I learned how to function in a new environment, how to cope, how to be ingenious; it gave me time for personal contemplation and change; I began to realize what my capacities are, what qualities are needed for job success." The next most numerous comments (63 times) cited the NRT's *pivotal position between study and work*: "This work experience gives valuable insight, direction, goals for the future, and perspective to academic work; NRT refreshes and stimulates academic interests, points up what knowledge is needed for good jobs; it broadens your frame of reference for studies; it makes you more approving of college; you learn what your skills are and whether you need additional training." The following responses came over 50 times each: "NRT allows you to *explore various fields*, to try different types of work, to develop new interests, to find out what you like, to choose a possible career." "During NRT you *learn about people*, meet new people, broaden interpersonal relationships" (this was cited more frequently by students with one NRT). "You *learn about the outside working world*—its newness, challenge, routine, procedures, monotony; NRT gives you valuable experience for the future."

Twenty-five students modified the value of the NRT as a supplement to education by accepting its worth "only if it relates to studies and to major interests—otherwise it gains you nothing and cannot be justified only as a means of earning money or fulfilling an assignment." Further assorted answers gave NRT credit for helping one "to adjust to the working world, to learn how to apply for and stick with a job, to earn money, to make contacts for future jobs, to study with other than your college teachers."

Purely negative responses to the NRT's validity as a supplement to formal education were scattered and singular. In general, they centered around comments indicating the difficulties of finding "interesting" jobs and therefore the difficulty of taking NRT seriously. Their points of view emphasized the inade-

¹ Except when otherwise designated, all quotes throughout the report represent composite, not individual, responses.

quacy of the length of the work term, disillusionment for future career and work, resentment of disruption of school work because of "boring" and "limited" job experience, disappointment in the lack of continuity in the Bennington program.

4. *Do you have an opportunity to apply anything you learn during NRT to your academic work at Bennington? If so, what?*

The total response here was not so one-sided, 178 saying "yes," 139 saying "no." As would seem reasonable, those girls with only one or two NRTs had found less to relate to academic studies from NRT than had the upperclassmen. The "yeses" listed most frequently (over 60% together) registered the following variety of reasons: "NRT gave a practical approach to knowledge, a realistic view of a field, a chance to test theories." "I gained more factual information; the NRT advanced my course work; I learned new methods and theories in my field." "NRT helped me to become more disciplined and organized, to value promptness, concentration, efficiency, care—all of which helped my study habits and attitudes." "NRT gave me self-knowledge, open-mindedness, a fresh outlook, equilibrium, patience, tolerance." "I learned about and from people, how to deal with them, understand them, and develop good relationships." Specific responsibilities, such as teaching and performing, in dance, music and drama, of course aided academic work in these areas. And those with creative interests noted that they gained experiences for writing and art courses, whatever the job. Five girls mentioned that they learned "to spell"—a solid justification for NRT if nothing else!

5. *Has NRT affected your undergraduate academic plans or choice of major field? If so, how?*

Here, the "no's" heavily outweighed the "yeses," 207-113. Four gave no reply. It might have been expected that the girls with three and four NRTs would have had a higher proportion of "yeses" than the underclassmen. Except for the third group² (46% yes) however, all other groups registered no higher than 35% "yeses." Thirty percent of the total affirmative responses claimed that the "NRT confirmed my interest in a particular field, in my major, made me realize how much it meant to me." Another affirmative reply (14%) was in effect negative: "NRT showed me what I *don't* want to do, *can't* do, and what I don't want to *appear* to be." And we come full circle with another set of responses (14%): "NRT roused my interest in a particular field, caused me to take courses in it; I may want to continue in it, I may major in it; NRT gave me a realistic picture of me in the field." Scattered replies showed an effect of NRT on the need for graduate study, the need to work harder at Bennington and a positive appreciation of staying in college and doing well.

6. *Is there anything you have learned from NRT that you think you would not have learned otherwise in the course of a college education?*

This was a difficult question to catalog. Some responses had turned up before in answers to previous questions. The question

called for big assumptions on the part of the students in determining what *is* as opposed to what *might have been*. The largest set of answers (occurring 85 times among the 324 respondents) focussed on *growth of self-knowledge* (social, economic, personal, professional) as noted in responses to question #3 above. Such answers show some consistency to student thinking about NRT. Following in equal number (65 each) of responses were *learning about people* (interrelationships, communications, differences, friendships) and *learning about various fields of work* (e.g. business, research, teaching, social work, publishing, advertising, government, labor unions, psychology, science laboratory, etc.)—just about every professional and job field was mentioned, reflecting the breadth of jobs Bennington students hold during their NRTs. Practical skills and knowledge followed—*learning how to find and hold a job* (47 times), *learning about the outside world* (23), *learning specific job techniques* (17), *learning about teaching children* (15).

Everything learned was not rosy, however; "I learned that a college education is no guarantee of an interesting job" (two replies). "I learned the difficulties of working for money and trying to pursue real interests" (one reply). "I learned what I don't like" (nine replies). Fourteen respondents claimed they learned nothing they wouldn't have learned in summer work (see Section B, Question 6, below). One student stated her belief that "you learn only from the personal resources you bring to the job."

7. *Check only those words or phrases most characteristic of NRT in your experience.*

increase in self-knowledge	229 responses (4th) (3rd) (2nd) (1st) ³
increased ability to adjust to new situations	216 (2nd) (1st)
independence	214 (4th) (2nd)
chance to discover what you don't want to do	180 (4th) (3rd)
development of sense of re- sponsibility	178
refreshing change in learning	174
better knowledge of business world	166
increase in your value as future employee	166
help towards adjustment to "real life" after college	166
opportunity to earn needed money	146
changed attitude towards peo- ple	141
practical knowledge of how to find work	140
expansion of intellectual inter- ests	114
chance to learn useful skills	108

² It should be emphasized that the 3rd group is represented by a number (49 girls with three NRTs) too small for secure statistics.

³ The figures in parentheses indicate the heaviest responses by group.

valuable correlation between	
work and study	88
more responsibility about money	88
increased interest in working	83
boredom	71
frustrating job hunts	63
successive advancement in job	
responsibility	63
unnecessary break in college	
studies	18

SECTION B

1. *Have you ever had a volunteer (non-paying) job during NRT?*

Total responses: 104 yes (32%), 220 no. Quite understandably, those students with most NRTs had held more volunteer jobs, proportionately, than the others; nearly half of the third and fourth groups had at one time or another done so.⁴

2. *If you could afford to, would you work in a volunteer job during NRT? Why?*

Eighty-two percent (264 of the total 324 respondents) said "yes." This high level was consistent throughout all four groups. Now, what are the predominant reasons given? (It should be remembered from Question 1 above that many of these reasons are given by students who have *never held volunteer jobs*.) Of the 264 "yeses," 156 stated most frequently (and most consistently among all four groups): "Volunteer jobs are usually more interesting, rewarding, academically useful; they offer more variety, less routine; you can pursue your own interests; they offer good experience in your future field of work." Fields mentioned as of particular interest, which cannot or do not pay, are theatre, art and music and dance, social work, research, "causes," museums, teaching, publishing, photography, nursing. This high response equating "more interesting work" with volunteer jobs corresponds with Bennington students' innumerable inquiries about jobs in the performing and creative arts, and fields of service.

The younger students (groups one and two) valued volunteer work for making it possible to work for "worthwhile causes, to give freely of self if it benefited the less fortunate, and to work with dedicated people." The same groups also proclaimed, more times than the upperclassmen, that "money isn't everything, it is not the measure of an interesting job; the exploration of interests pays for itself; you learn and gain more if you don't have to worry about money." A few students, representing all groups, believed that "more interesting jobs are created for you" by non-profit organizations, that "there is more concern for you, more freedom, less pressure; the jobs test your responsibility and independence. When people pay you, the job is more restricted."

Other responses favoring volunteer jobs were qualified by doubts of financial self-support; some students stated that they

would accept volunteer jobs "if they were not treated differently from paid workers, if their work could be judged not on favors but on merit as in paid jobs."

Seventeen students either did not answer this question or said they "didn't know." The other 43 were against volunteer jobs for the following reasons: mainly that in order for a person to feel worthwhile on a job he should be paid for it, that (in volunteer work) "you wouldn't be under any obligation to be responsible,"⁵ that "working for pay gives awareness of responsibilities." They tended to view the volunteer as a "guest." Others asserted that "becoming self-supporting is an important part of an NRT job, not to be a burden on parents; every girl should learn to budget." One student, with three NRTs, felt strongly that "volunteer jobs undermine the NRT which is a chance for a realistic experience as in the future after college."

3. *Did the first NRT represent your first steady employment (besides odd jobs such as baby-sitting)?*

Thirty percent said "yes" to this question which would seem to indicate that prior to coming to Bennington most students must have held summer jobs; the first NRT then did not represent a completely new experience for 70% of our students and sheds some light on Section A, Question 2 response. We shall pursue the summer job situation in Question 6 of this section.

4. *What sources of help do you use in locating NRT jobs? Which do you find most valuable?*

Various possibilities were offered by the questionnaire, and the students responded in toto in the following fashion. (It must be understood that each student has probably used more than one source making total replies many more than the number of 324 respondents.) The source mentioned most often by all groups, although not significantly so, was the NRT Office.

NRT Office	228
Friends	192
Family	168
Own efforts	71
Faculty	37
Want ads	37
Employment agency	10
Previous employer	8
Alumnae	8

In indicating which source was consistently *most valuable*, students scattered their responses. Mentioned most often was the NRT Office (85 times), followed by friends (65) and family (60). Fifty-six students did not answer and 30 said they couldn't tell. "All of equal value" rated 27 replies and "own efforts" were voted 23 times. It seems clear that students learn to develop as many resources as possible as means of help in securing NRT jobs. Although no one source may be called consistently more helpful, the fact that the constantly growing resources of the NRT Office are broader and deeper and more available for

⁴ Wage-earning statistics for the 1963 NRT show that about 20% of the 312 working students held *full-time volunteer jobs*—a normal number in any one year.

⁵ This statement obviously comes from lack of knowledge. The College, of course, expects each student to assume full responsibility towards her NRT work, whether paid or not paid.

all students than any other one source listed above doubtless accounts for its heavier vote.

5. *Have you found it difficult to obtain a limited-time paying job at NRT time of year?*

One hundred and twenty students (37%) responded in the affirmative, 34 didn't answer or said they hadn't tried to find a paying job (mostly girls with only one NRT). Both the third and fourth groups reported nearly 50% had encountered difficulties at one time or another, in their three or four job-hunting experiences. Although no elaboration was called for here, my knowledge of the availability of NRT jobs and the process of student job-hunting tempts me to qualify the affirmative response given by 37% of the students by saying that paying jobs *per se* may be available for the NRT, but that it may be difficult for students to obtain the limited-time paying jobs they *want* for NRT, in the location they want. As earlier responses in this questionnaire have demonstrated, the *worth* of an NRT job is an aspect of some concern because of the NRT's special place in Bennington's educational program.

6. *Have you ever worked during the summer?*

Eighty-four percent of the total 324 responded "yes." For the group with one NRT, 74% of them reported holding summer jobs (prior to coming to Bennington) which figure ties in precisely with the conclusions from Section B, Question 3, above. Only 12 students in the top two groups indicated that they had never held a summer job. One cannot help but wonder whether the prevalence of summer work means that the NRT no longer offers Bennington students the unique work opportunity and educational enrichment it once did. Whether NRT jobs encourage students to work in the summer or whether regardless of NRT more students are spending more "worthwhile" summers, it would be difficult to conclude on our limited evidence. The winter and summer work pattern could mean that Bennington students have valued their NRT work activity enough (see Section A responses) to wish to build upon it by taking jobs in the summer as well. Or, it could simply mean that students need or want to earn money during the summer. National statistics indicate that more and more teenagers and college students are holding jobs during the summers. Anticipating various interpretations, we next asked them—

a) *What kind of summer work have you done?* Of the 273 students who have worked in the summer, 124 responses indicated "indoor" work in offices, as typists, secretaries, editorial and clerical workers, cataloguers, proofreaders, switchboard operators, lab workers. Responses showing activity in teaching, counseling, tutoring, recreational work, camp work, came 112 times. These activities are predominantly available only in the summer. Another large group of answers (58) showed students had worked as waitresses, housekeepers, cooks, and maids. Thus, both regular jobs and typically summer jobs have been held by Bennington students in their summer work. The complete list covers not only summer vacation jobs so frequently offered college students but also indicates that "winter" interests and NRT-type (money-earning) jobs are also pursued by Bennington students in the summer.

b) *Do you find it easier to get summer jobs than NRT jobs?* Most students (151 of the 273 who had held summer jobs) reported that it was harder in their experience to find summer jobs than NRT jobs. Although we did not ask students to give any reasons, some could be conjectured—and their answers to other questions give some basis to our assumptions—that during the winter Bennington students are unique in their job-hunting and can find positions in the regular business activity, while in the summer they are joined by thousands of other unemployed college students in searching for a limited number of camp and waitress jobs and office vacation jobs which are customarily given to employees' children. Summer trends are changing, however, and more and more employers are offering special summer jobs for college students, but still the competition is enormous. Of course, not to be discounted as a probable influence on the majority response here is the direction offered by the NRT office in locating winter jobs for students, an effort not matched in the less-organized summer job-hunt.

c) *Do you find summer work of more value than NRT work? Why or why not?* The total responses give a 78% "no," with the third and fourth groups registering 86% and 85% "no's" respectively. (A small number, 39, gave no answer—mostly students whose one NRT offered too limited experience for a valid answer.) The largest number of answers (43) called NRT jobs "more interesting academically, educationally valuable, related to major field of interest, useful, stimulating, offering a wider range of experiences" as opposed to "dull, menial summer jobs." Others (19) said "summer jobs are more for the money" and that "summer jobs have a different value, not necessarily self-improving—you take them more for where you want to be than for what you are doing." Sixteen responses called summer jobs "too relaxed, not exacting," with NRT assignments "more job-like, more professional in routine, teaching more about the working world; working relationships more normal." Some reasons offered reveal that the students found summer work and NRT jobs of equal merit and value, or that they held substantially the same job or same type of jobs in each.

Those few students (22) who favored summer work over NRT work used practically the same arguments as above, in reverse, as their reasons. Whatever the emphasis given, it is clear that Bennington students on the whole have considerable evidence upon which to base their responses about summer and NRT jobs. Personal experiences and expectations, of course, make for the differences in points of view.

SECTION C

1. *Has NRT affected your choice of a vocation, career, or profession? If so, how?*

Total answers here divided almost evenly, 161 "yes," 158 "no," with five "don't knows." Quite understandably, the third and fourth groups both registered proportionately more "yeses" (67% and 62% respectively) than the lower groups, reflecting more clearly defined major fields and post-graduate plans. The response most often given (49 times) by the total of 161 whose "choice of a vocation, career, or profession" had been influenced by NRT was that "the NRT has exposed me to new fields, in-

troduced me to work I like and am attracted by; it has raised new questions, given me new experiences, helped me to re-evaluate ideas." Thirty-five replies gave evidence that "NRT confirmed my previous decision in choice of a career, it reinforced and strengthened my plans, it gave me experience in my chosen field and taught me more about it." Again, the positive effect, put negatively, appeared 39 times: "I have discovered what I *don't* want to do, what I *don't* like." A lesser number of students found work in the business world to be "dull, repellent, routine" (10 times); others had become "more aware of need for graduate school" (12 times). The next question pursues this topic.

2. Has NRT affected your plans for graduate study? If so, how?

Over two-thirds of the total respondents answered "no." The first and second groups (for whom graduation was less imminent than for the others) gave 76% and 69% "no's" respectively. Among the 30% who claimed that NRT *had* had an effect on graduate study plans, the responses were fairly evenly scattered. Twenty-three students definitely held NRT responsible for "stimulating enthusiasm and eagerness for graduate study; NRT convinced me that I should try it." A number of the "yeses" (19) were qualified: "If I go, I know now what field I'd do graduate work in." Fifteen answers asserted that "NRT made me realize how little I know; I saw the advantage of and need for maximum education, for graduate work." An equal number (12 each) gave NRT credit for "confirming my desire to train in a certain field in further education" and for "reinforcing my lack of interest in graduate work; I prefer to work, to explore other areas, to defer graduate school." The remaining ten responses were less pertinent to the question, favoring graduate study for the higher salary professional work would offer, preferring the life of a graduate student to that of a "worker," and choosing graduate study which would be combined with a job.

The next question continued to pinpoint students' plans for the future.

3. Do you intend to go to graduate or professional school after Bennington?

Fifty-one percent (166 of the total 324) answered "yes," with 27% (90) "don't knows" (mostly from the first and second groups). The number of the fourth group responding "yes" (56%) is higher than Bennington College statistics show for graduates taking further study.

4. If you expect to have a job after college or graduate school

a) name the field you think your first job will be in, and b) describe briefly what work assignment you would like to have in your first job. These questions (and the following c and d) were designed to discover how much practical thought Bennington students, with NRT experience and preparation, were giving to the idea of future work. The top choice of field was *education* with 66 votes. Within this field, students expected to be working as teachers in all kinds of schools and locations and as guidance counselors. Twenty-eight students would select the *art* field, working as museum curators, teachers, designers, illustra-

tors, interior decorators. *Theatre* work claimed the interest of 25 students, with acting predominant. The next most popular field was *publishing* (23), with choices in editorial work, writing, proofreading, and office work. Interestingly enough, students with only one NRT voted as strongly for all these selections as did the other groups. Work in the *government* (mostly the Peace Corps) was mentioned by 15 students; performing and teaching in the *dance* by 14. The following fields also got their share of votes: social work, psychology, anthropology, public affairs, music, languages, medicine, architecture, science, merchandising, law, librarianship, personnel, public relations, business, higher mathematics. Seventy-four students gave no answer or "don't know" for both a and b.

c) What salary do you anticipate earning in your first job? This question could be answered with much less assurance than a or b. Most students (99) hoped to earn between \$3,000-6,000; one aimed for \$9,000. About 25 wanted "enough to live on" or "whatever I can get." The no-answers to this question were high—173.

d) Do you see any conflict between career plans and the possibility of marriage? Sixty-eight percent (222 of the total 324) responded with a resounding "no." The second and fourth groups were the most outspoken (76% each said "no") with the third group the most reticent (53% "no"). The next question carries us further in this investigation of future plans.

5. Which of the choices listed below most nearly represents your preferences for the foreseeable future?

Although the students were asked to check one, some checked more than one, to register a progression or choice of plans; therefore, the totals are more than the number of respondents (324).

Work even though married	68.
Work for a while, then marry	42.
Explore, pursue a career	40.
Graduate school, then work	36.
Graduate school, then marry	28.
Marry, go to graduate school	26.
Marry early	13.
Settle down immediately, raise a family	2.

Some students wrote in their own versions of choices, involving travel and/or study abroad (7), and the more ambitious plan of combining graduate school, marriage, and work (45). Thirty-one refused to commit themselves. Three students described the choices as "unappealing, remote, depressing." One indicated her election not to marry. There were no significant variations in the weight of selections made by the four groups.

6. Compare yourself to your friends who go to colleges without work terms such as Bennington's NRT. Are they equally interested, equally informed about business affairs and career plans? Do they share your attitudes about careers and work?

Because students framed their responses in many individual ways and because each response nearly always contained more than one idea, the totals are way over the total number of respondents (324).

Three hundred and twenty-six responses represented negative replies; 167 answers represented positive replies; 51 didn't know or didn't answer; 14 equivocated with "attitudes vary according to the individual." Four maintained that "Bennington girls are no better than others."

Of the 326 negative responses, answers were given 92 times such as the following: "Other girls are not as informed about careers or work possibilities; they are less knowledgeable, less realistic, they are more naive, hold more illusions about the working world." Forty-six responses revealed that Bennington students believed that other girls "have not had the chance to explore different fields and possibilities; they are unaware of the variety of jobs; they have less practical experience with NRT preparation for work; they make choices they wouldn't have if they had worked during college; they will have a harder time getting jobs." Thirty-five respondents were convinced that other girls "are more concerned with the academic rather than with careers and the adult life; although they may expect to work they have no plans other than travel, marriage; dates are more important." A good number (28) noted that NRT is a "maturing experience" and that without it other students "know less about themselves, are less capable and responsible, worldly and sophisticated; they have not been exposed to different people and situations, they know only their own socio-economic group; they *don't* know what's involved in supporting themselves or in living in a new place apart from family; they are less realistic about money and are more personally limited." To this claim, 25 added that others are "vaguer about future plans, less certain and confident, more fearful, disturbed and confused about careers and work." A few others (18) responded that girls in other colleges "hold *no* attitudes towards careers and work; they don't think about the future; they have lower work goals and would settle more for routine jobs or volunteer work." Some Bennington students (12) believed that other girls "approve the NRT and are envious of it" while 11 averred that others either did not understand NRT or disapproved of it.

On the opposite side of the ledger, 39 students asserted that "others are just as informed and knowledgeable, are realistic, serious and sophisticated." (Twenty of these respondents added, "because they have had summer or other work.") Thirty-seven stated that other girls "are just as interested in fulfillment and self-development," while 29 more believed that their own attitudes and ideas were shared by students at other colleges. Three Bennington students stated that others were "as vague and hesitant and panicked about their future and careers as we are." Another three noted differences between Bennington students and others but laid this to Bennington, "not because of the NRT."

About 25 students attributed "more information, more interest, more self-reliance, more enthusiasm" about work and careers to other girls because they believed that other colleges taught more practical skills and that without NRT experiences other girls "feel less cynical and pessimistic about working than do Bennington students." One student maintained that other girls "are less confused about the future because they have *less* [work] experience."

Clearly, the worth of this question lies less in validating our students' beliefs about their friends, than in noting Bennington students' beliefs about themselves. Twice as many responses reflected, and approved, conclusions that the NRT gave Bennington girls a better preparation in their interests and an edge in developing plans and formulating attitudes for the future, than those answers which saw no differences or stated that other students were in effect better prepared and more informed. Here, if nowhere else, emerges a definition of qualities of the NRT which most students favor.

7. *Where would you expect to turn for advice or help in finding a job as an alumna of Bennington?*

Again, this was the sort of question which invited many answers making the total responses considerably above the number of total respondents (324).

Friends	208.
Former NRT employer or contact	152.
Want ads	122.
Bennington College	113.
Family	108.
Employment agency	83.
Alumnae	14.
All or any of these (unspecified)	10.
Other (faculty, graduate school, on own)	61.
There were 17 "no answers."	

Looking to "friends" for help was uniformly the first choice of all four groups. "NRT employer or contact" was uniformly in second place; the significance of this answer cannot be overlooked—that the work term has fostered a personal confidence in job-hunting and has developed a useful source (students' former NRT employers) of job assistance for the future. "Bennington College" as fourth on the list reflects the general practice of graduating seniors, who are not required to register with the placement office, to draw on their own resources for job-hunting, using the College's placement office more for counsel and reference. This does not mean, of course, that the placement office should not attempt to expand its actual placement activities, but its greatest service at present seems to be that of helping students (who request it) make useful contacts with people on-the-spot and employers who are in a position to have direct knowledge of immediate job openings.

Summary

Any study of attitudes and opinions presents at best a hurdle to the researcher in drawing inferences and conclusions. No two students (certainly no two Bennington students) will express themselves in quite the same way about a situation. To interpret and categorize similar but different responses demands many hair-splitting decisions. Written responses (as these were), as opposed to oral interviews, compound the problem. In this particular study the responses were limited to 324 students currently attending Bennington. A study of this sort cannot show the changes or influences the NRT program may exert on an individual but can only demonstrate the effect on the group. The

worth of such a study could be measurably extended by offering appropriately rephrased questions to students in liberal arts colleges without a non-resident term and to alumnae of both. However, in dealing with the material we did collect it seems clear that the NRT experience provides an element of realism about which Bennington students are very aware and which itself offers a solid base upon which students can draw and do draw judicious judgments about work, its significance in the educational picture, and its effect on personal and career plans. Most responses give some indication that the students are concerned with NRT and its ramifications *beyond* the individual nine-week work term, which may or may not be a "success" for a particular girl at a particular time.

Perhaps the most broadly significant considerations in the questionnaire are to be found in the responses to Section C, Question 6—the comparisons between attitudes held by Bennington students and "other students." The written answers themselves may have been only hunches as regards their friends, but the overwhelming positive assertions of the benefits of NRT in its preparation for "life after college" cannot be dismissed. Many of the attitudes I had *believed* to be held *are* held by Bennington students, according to the responses, but not, in some cases, to such a degree as I had conjectured. Most students state the belief in the validity of NRT. By predominantly ranking the most recent NRT as "most valuable," however, they *may* be indicating the fact that NRTs develop in effectiveness, become more satisfying, more worthwhile, or it may be simply that the most recent experience is uppermost in their minds. Its relation to academic or personal interests clearly makes NRT more significant and valuable to students, but almost more than that, the fact that NRT "saves" them from insularity, makes exploration and testing possible, helps shape their views with regard to themselves, to other people, and to the learning process is again and again cited as justification. It is interesting to note the slightly different emphasis which develops as NRT experience increases, with students with one or two NRTs holding most consistently "personal relationships" and "adjustment to new situations" as primary effects, while those more sophisticated in NRT begin to see its value as lying mostly in the "discovery of choices for future work and plans." Without exception, all groups asserted that the NRT helped them "know and learn more about themselves."

There was certainly no clear mandate in the responses that job-NRTs should be restricted in number, although a few upper-classmen who had by choice or need taken an NRT for study favored this kind of winter term activity. My own apprehension that two, three, or four tastes of short-term work assignments might discourage some students from happily anticipating future work activity was largely dispelled. The list of fields of work and career activities selected for future consideration is impressive and cannot be discounted as representing only "romantic ideals," since nearly all of these areas of work have been explored by students in NRT jobs.

The unmistakable effect of NRT on a girl's personal development, as noted above, was stamped onto almost every response to every question. The opportunity NRT gives students to learn

to live independently, self-sufficiently, and self-confidently was clearly recognized by nearly all students, along with its role in introducing them to "new people" and in broadening the bases on which they dealt with others. The usefulness of NRT in the formal educational framework seems to be also supported by student responses, both in questions aimed directly at measuring that opinion and in those concerning the value of summer work. The uniqueness of a winter work term continues to provide job experiences of value, despite the fact that summer work has become, practically without exception, a normal activity of every student's summer vacation. In terms of job availability alone, the students' responses suggest that a winter work term is still a practical maneuver. Beyond this, however, even acknowledging the prevailing rate of summer activity for all college students, Bennington students' responses demonstrate their strong belief that "winter jobs" offer more far-reaching benefits and realistic opportunities.

Conclusions about NRT's relationship to the academic terms are considerably less incisive, harking back to the fact that not every academic interest can realistically hope to find its counterpart in a short-term paid work period and the fact that Bennington as a liberal arts college does not offer courses commercially oriented. The NRT does not and should not compete with the academic terms but should and does function as a supplement, as such enhancing the nature of the academic experience of the Bennington student.

The students' conclusions regarding volunteer work are varied and not always relevant since many responses are based on conjecture; but nevertheless the attitudes expressed do tend to correlate "interesting" jobs with volunteer jobs. Whether working without pay is "realistic" or not, those jobs which most often correspond to academic and career interests (teaching, social work, the performing and the visual arts, etc.) are most often offered (on a short-term basis) by non-profit organizations. There is no doubt that a majority of Bennington students would like to take volunteer jobs if they could afford to during NRT, but the necessity for self-support both for NRT and for a permanent job after college is an important factor for most.

Although one cannot lay definite claim to the evidence found in the responses as proof that NRT has unquestionably confirmed students' career ideas or that students' knowledge of job fields and opportunities has immeasurably increased thanks to NRT, one can reasonably conclude that NRT exposure has given some realistic basis to students' choices for future work. There is considerable relationship between the selection of "first jobs" and the job fields in which Bennington students are most active during NRT. In looking ahead to the future, Bennington students repeatedly indicated that the fact that their NRT experiences helped them "explore new and varied fields" has provided them with realistic choices for future decisions. The choices have become narrower, more restricted; our students have had the chance to test and discard, or test and pursue practical ideas for the future. When a Bennington student says she wants to "go to graduate school, work, and eventually marry," you can be pretty certain that her Non-Resident Term job activities have helped her to know *why* she wants to and *how* it can be done.



Helen Klintrup, vice president with J. Walter Thompson Co., New York, whose major responsibilities are as co-ordinator of copy and art work. October 1962.



Jean Dalrymple, Director of the New York City Center of Music and Drama, Inc. In a letter following their visit, Miss Dalrymple wrote that she and her husband "are devoted fans of Bennington from now on." April 1962.



Ann Wood, then special assistant (public relations) to the Chairman of the Board, Northeast Airlines, Boston, now public information officer for Mass Transport Association, Boston. November 1961.



Above: Mrs. Martha Waldstein, associate professor of social economy at Simmons College School of Social Work, Boston. Mrs. Waldstein has been teacher, practitioner, consultant, and administrator in social work and the field of mental health. October 1961.



Right: Mrs. Margaret Habein Merry, whose career includes top positions in higher education, both as teacher and as educational administrator, at the universities of Rochester, Kansas, and Wichita, Radcliffe College, and Boston University where she is now Executive Assistant to the President. May 1963.

MOHAMMEDS* come to the mountains of Vermont

TWO YEARS AGO the Non-Resident Term Office added another dimension to its usual full-time round of placement and consulting activities by establishing a Career Information Program for students. Beginning the fall of 1961 through the spring of 1963, five women, highly placed in various professions and job fields, were invited to visit Bennington, individually, to participate in an informal program of career discussions with upper-classmen. These women, representing psychiatric social work, public relations, drama and theatre administration, advertising, teaching and educational administration, were extended an invitation to spend a day or two on campus, to attend classes and to become acquainted with faculty and students. Primarily, they held informal meetings with students to tell them something about the development of their own careers and to describe advantages, satisfactions, and opportunities for women in the particular business or professional field which each represented.

The purpose of the program was really two-fold: to introduce students to the personalities of some top women administrators, and at the same time to introduce these women to Bennington College, its educational program, its community members. For most of the guests, the visit to Bennington represented their first look at and exposure to the College which they had heard much about but had never seen. The informal meetings with students were used not to recruit but to stimulate the exchange of information and questions. A valuable side effect has, however, quite naturally been one of securing enthusiastic Bennington

allies, women who are and continue to be available in their offices for consultation by students who may have further questions to explore as their post-graduate plans begin to develop more definitely.

Travel costs and expenses and the hospitality of the College were the only monetary rewards offered the visitors, who gave generously and willingly of their time, knowledge, experience and good humor. The visits to Bennington were no mere holidays for these women, but in every way demonstrated a commitment on their part to an aspect of education of particular and personal significance. Their daily schedule at Bennington was filled with receptions, classes, talks, "business" luncheons. In short, they exposed themselves to all the elements of Bennington College, gaining most assuredly a close and real picture of the College and its personnel, at the same time providing interested students an opportunity to express their hopes, ideas and plans for the future to women whose own experiences could give in reply some measure of the risks and rewards possible.

All five women, pictured here during their Bennington visits, were currently active and engaged in meeting the busy and necessary demands of their own jobs from which they took valuable time to make the not-so-easy trip to Bennington. To all of them we are deeply grateful for their interest in and affection for Bennington College.

—P.A.K.

* fr. *Ar. muhammad*, praiseworthy, highly praised (Webster's New Collegiate Dictionary).

NDEA

The following proposal concerning the National Defense Education Act at Bennington was discussed by the trustees, after its adoption by the community at the end of the 1963 spring term. The trustees are now considering its implementation, under a committee of which Mrs. Richard S. Emmet is chairman. The community committee was composed of three members, elected by the faculty, and three members appointed by the Legislative Council from a list of volunteers submitted by the student houses. The community committee elected to chairmanship one of its student members, Marianne Stafne, who was graduated in June. The original proposal was presented at a Community Meeting on May 16, 1963, at which time several basic changes were suggested and accepted: the portion of the proposal which was changed has been put in italics, and is followed by the proposal as it now stands. Although Rush Welter, of the Social Science faculty (who formulated the proposal), is now on leave of absence, a new student-faculty committee will be appointed this fall, to help raise the \$1000 special loan fund.

THE NATIONAL DEFENSE EDUCATION ACT Committee has from the start been confronted by an almost insoluble dilemma. On the one hand, it finds the provisions of that act as amended incompatible with the principles underlying higher education in a democracy. On the other hand, it hesitates to recommend that Bennington College not participate in the program of student loans authorized by the act because failure to participate will prevent students who do not object to the act from borrowing money on the favorable terms established by it. The committee hopes that the College community will follow it in seeking to secure the advantages of the act without accepting its disadvantages.

Those disadvantages are still serious. Although the original act has been amended to remove provisions to which colleges all over the country objected, the present act retains a number of stipulations that reflect suspicion of the academic community. Like the first act, the second¹ requires the taking of a loyalty oath as a condition for receiving a loan, although individuals other than students receive government funds every day without oath. Again, while the amended act no longer requires every student applicant for financial aid to disavow membership in and

sympathy with any subversive organization, any member of an organization so designated by the Subversive Activities Control Board is subject to criminal prosecution and heavy penalties if she even applies for a loan. Furthermore, the new law still requires that the College both administer the loyalty provisions of the act and contribute its own funds (ten percent of the federal grant) to the loan program established by the act. The act thus forces private institutions to administer a policy which their members might well find objectionable. For these reasons the committee believes that the act is incompatible with academic freedom and liberal democracy.

At the same time, the amended act offers students who need financial assistance funds that might not otherwise be available to them.² Provided that she is in good standing academically, and provided that she is judged by her college to be in need of financial assistance, a student is entitled under NDEA to borrow up to \$1000 per year (\$4000 in four years), and to repay it over the course of eleven years at a rate of interest of only three percent per year. In addition, college alumnae who go into public-school teaching are entitled to forgiveness for ten percent of their loans for each year up to five that they complete as teachers.

¹ Pertinent sections of the two acts are reproduced in the appendix to this report. It should be noted here that when it last considered the National Defense Education Act, Bennington College repudiated both the disclaimer affidavit (since removed) and the loyalty oath (which is still in effect).

² The question of what funds are available, and on what terms, is difficult to answer categorically. In general, the states make loan funds available to college students, and such funds are usually repayable in a shorter period of time and at a higher rate of interest than federal funds. Thus far, no state has provided for the remission of any part of such loan funds.

Hence the maximum forgiveness possible under the act is fifty percent of a loan.

The dilemma the committee faced should now be apparent to all. The committee finds the provisions of the current act objectionable and demeaning. At the same time, it feels that the College should not deny students the resources offered by the federal program. We have therefore decided to offer the following alternative proposal to the College community for its consideration and approval:

The student-faculty committee, established to make recommendations to the student body and the faculty respectively regarding the loyalty oath and other nonacademic requirements incorporated into the National Defense Education Act, proposes that Bennington College continue to refrain from participating in the student loan program authorized by that act, but that it compensate students who are thereby deprived of loan funds and of the remission of loans provided for in the act by extending its own loan program. Such a policy would necessitate the following steps:

1. Establishing a special loan fund equal to the amount of money that would be available to its students under the National Defense Education Act *plus* an amount to cover the anticipated cost of remitting portions of loans to those who go into public-school teaching. The committee proposes that the College borrow the money needed to support the loan program proper, and that it raise additional money to cover the anticipated cost of remitting portions of loans and the interest on the loan. The committee has been unable to determine the probable cost of such a program, but estimates that it would be between \$5,000 and \$11,000 per year.
2. Administering these loans and remissions of loans on the same basis as that established by the National Defense Education Act except for the following changes:
 - a) Requiring no loyalty oath and imposing no political restrictions as a condition of making any loan.
 - b) Remitting portions of student loans only to public-school teachers whom the College has recommended as teachers.
3. Soliciting funds to support this special loan program from the students and faculty of the College, from its alumnae and trustees, and from other persons in the United States who feel that it is desirable to take a stand against academic loyalty oaths but who do not wish to penalize students who would be willing to take such an oath.

The committee feels that its proposal answers to both of the conflicting pressures that make deliberation about the National Defense Education Act difficult: the principled objections to the act for singling out students as special targets of distrust and for making the College a party to this distrust, and the equally principled objections to depriving students of possible financial aid. It also feels that its proposal offers other colleges and interested bystanders an effective way of dramatizing legitimate objections to the act, which will otherwise become an accepted model for ad-

ditional federal legislation. Nevertheless, it realizes that the College cannot legitimately solicit funds from off-campus sources unless those who are most directly involved in the alternative loan program also give it active financial support. [*Therefore it proposes that if the College community fails to subscribe at least \$500 per year to the special loan fund, or if the total of all contributions to the fund falls short of anticipated expenditures in any given fiscal year, such failure be taken to authorize the president of the College to apply for federal funds under the present provisions of the National Defense Education Act.*]

Seeking to define the steps the College should take if funds do not materialize, the committee also considered recommending that if funds fell short in any given year the College should abandon its loan program without subscribing to the federal program. However, it ultimately rejected this alternative for three distinct reasons. First, it would be logically inconsistent with the committee's belief that students should not be deprived of funds by the action of the community unless other funds are made available. Second, it would represent an evasion of the committee's ethical responsibility to formulate its proposal in the light of all of the consequences that will follow from not accepting funds under the provisions of the act; instead, it would suggest that the financial needs of students were not important after all. Third, it would impose the main burden of providing loan funds on students and faculty members and on other interested persons who hold no objection to academic loyalty oaths. In effect, they would be presented with the alternative of subscribing to the College fund or seeing students wholly deprived of financial aid on terms like those of the National Defense Education Act, whereas those who oppose the provisions of the act would know that even if they failed to subscribe the College would not apply for funds under the act. Under the circumstances it seemed preferable to hinge the success of the plan on the support of students, faculty members, alumnae, and trustees who believe that academic freedom is of overriding importance to Bennington College, and that it is called into question by the National Defense Education Act.]

Therefore it is proposed that the College community subscribe at least \$1000 per year to the special loan fund as evidence of its commitment and as an example to potential contributors outside the College.

The committee also discussed the steps the College should take if funds fail to materialize. It proposes the following arrangements: (1) If in any two-year period the College community raises its quota of funds but the College is unable to raise additional off-campus funds sufficient to carry the anticipated costs of its special loan program, the College should abandon the attempt but also refrain from participating in the NDEA loan program. (2) If in any two-year period the College community fails to raise its quota of funds, such failure authorizes the president of the College to apply for federal funds under the present provisions of the National Defense Education Act. The committee proposes these alternatives in the light of its belief that whereas it would be both illogical and unethical for the College to deprive students of the advantages of the NDEA program unless the College community itself gives significant

support to a substitute loan program, the College may properly refuse to carry the whole cost of such a program or to participate in the National Defense Education Act if the community has made a bona fide attempt to match NDEA funds.

Thomas Brockway
Ruth Grunzweig
Henry Kariel
Carol Munter
Rush Welter
Marianne Stafne, Chairman

Appendix

NATIONAL DEFENSE EDUCATION ACT OF 1958, AS AMENDED

Title X—Miscellaneous Provisions Administration

Brackets indicate deletions from previous law; new matter is italicized.

Sec. 1001

(f) (1) No part of any funds appropriated or otherwise made available for expenditure under the authority of this Act shall be used to make payments or loans to any individual unless such individual [(1) has executed and filed with the Commissioner an affidavit that he does not believe in, and is not a member of and does not support any organization that believes in or teaches, the overthrow of the United States Government by force or violence or by any illegal or unconstitutional methods, and (2)] has taken and subscribed to an oath or affirmation in the following form: "I do solemnly swear (or affirm) that I [will] bear true faith and allegiance to the United States of America and will support and defend the Constitution and laws of the United States against all its enemies, foreign and domestic."

(2) *No fellowship or stipend shall be awarded to any individual under the provisions of title IV or of Part A of title VI of this Act unless such individual has provided the Commissioner (in the case of applications made on or after October 1,*

*1962) with a full statement regarding any crimes of which he has ever been convicted (other than crimes committed before attaining sixteen years of age and minor traffic violations for which a fine of \$25 or less was imposed) and regarding any criminal charges punishable by confinement of thirty days or more which may be pending against him at the time of his application for such fellowship or stipend.*¹

(3) The provisions of section 1001 of title 18, United States Code,² shall be applicable with respect to [such affidavits] *the oath or affirmation required under paragraph (1) of this subsection and to the statement required under paragraph (2).*

(4) (A) *When any Communist organization, as defined in paragraph (5) of section 3 of the Subversive Activities Control Act of 1950, is registered or there is in effect a final order of the Subversive Activities Control Board requiring such organization to register, it shall be unlawful for any member of such organization with knowledge or notice that such organization is so registered or that such order has become final (i) to make application for any payment or loan which is to be made from funds part or all of which are appropriated or otherwise made available for expenditure under the authority of this Act, or (ii) to use or attempt to use any such payment or loan.*

(B) *Whoever violates subparagraph (A) of this paragraph shall be fined not more than \$10,000 or imprisoned not more than five years, or both.*

(g) *Nothing contained in this Act shall prohibit the Commissioner from refusing or revoking a fellowship award under title IV of this Act, in whole or in part, in the case of any applicant or recipient, if the Commissioner is of the opinion that such award is not in the best interests of the United States.*

¹ Title IV—"National Defense Fellowships," graduate fellowship awards. Title VI, part A—"Language Development."

² This section reads as follows: Whoever, in any matter within the jurisdiction of any department or agency of the United States, knowingly and willfully falsifies, conceals or covers up by any trick, scheme, or device a material fact, or makes any false, fictitious or fraudulent statements or representations, or makes or uses any false writing or document knowing the same to contain any false, fictitious or fraudulent statement or entry, shall be fined not more than \$10,000 or imprisoned not more than five years, or both.

—continued from page 3

ernment, for example: how exasperating it can be to the tidy mind. And yet a democracy that guarantees freedom to be different and assures equality of opportunity is the only form of government that in the long run produces a distinguished civilization.

I see Bennington not as an isolated spot on a big map. Not as a college with money problems. Not as a college tempted to play it safe and become like other women's colleges. Rather, I see Bennington as an important illustration of the fact that an in-

timate and largely unstructured educational experience benefits society in two special ways; first, it gives individuals a chance at happiness because it stresses growth through all of life and not merely during four years of "adjustment" in college. And secondly, it provides the environment from which a rich and variegated leadership may arise for a nation that is threatened with dull consistency and loss of the divine spark.

If I didn't strongly believe these things, I would object like hell to my wife becoming a part-time wife. But if she can help shed a new light on a fine image, then I'm for it.



Letters from Alumnae

October 10, 1963

To the Editor:

Whatever has happened to the *alumnae Bulletin*? It used to be so exciting but now it is so full of Bennington Success Stories! I have always hoped that Bennington was more advanced and yes, progressive, than this type of trivia would suggest.

GRETCHEN LINDBLAD MAMIS '56

June 12, 1963

To the Editor:

The latest *alumnae Bulletin* arrived yesterday. I must admit that despite its excellence, the *Bulletin* always makes me feel utterly useless. All those energetic women raising eight children while having books published, or one-man shows, or something.

But what I am really writing about is the obituaries. I have never read better. They made me truly mourn the passing of those women, even though I had never heard of them before. None of this "She was born, . . . educated, . . ." etc. The writers seemed to perceive the inner life of the women. Also they were compassionately honest, rather than compassionately dishonest.

LISA STARR RUDD '56

September, 1963

To the Editor:

Although I seldom write letters to editors, and have never been a particularly conspicuous alumna, I cannot resist pretending to both roles in order to share an experience which I recently had. I refer to the hilarious graduation ceremonies at the College, which I will relate here (secondhand, from a friend who attended them) in hopes, as a matter of fact, that you will be able to clarify a few points for me.

In the first place, my friend and her husband had never visited the College before, and so they were overcome by the refreshing naïveté which Bennington has about how-things-are-done-in-other-places. I refer to the absence of tickets, name tags, banners, and general hoopla concerning a graduation. My friend's husband has never been an advocate of wom-

en's colleges, as such, but he has come home waving (invisible) banners for Bennington (is it possible that he never associated the two? What an interesting thought).

Anyway, feeling themselves in a foreign land (despite bemused assurances to the contrary from several graduating seniors) and wishing to do as the natives did, my friends plodded good-naturedly through all the planned, and unplanned, festivities. The first initiation rite was a concert for parents and friends, during which several strings, apparently, snapped out of the piano at the very beginning of a piece. The performer continued as though nothing had happened, leading my friend to assume that the concert was intended from the beginning to be, precisely, "a happening." It made the trip for my friend's husband, who has a tin ear but a fine sense of humor.

That evening my friends attended the fried chicken hassle on Jennings Lawn, which they felt was no better and no worse than any other college's attempts to amuse parents, except for one thing: the company. They confessed that they hadn't heard so much good conversation in years (from which, I concluded, that the faculty and the seniors had been on their very best, and most charming, behavior. When I asked them, facetiously, if everyone had been wearing shoes, too, my friends looked at me in horror, having missed my joke entirely). The evening, unfortunately, was ruined by rain.

In fact, it rained all night, and was still raining when my friends woke up at what might have been dawn. The weather broadcasts predicted clearing by 10 a.m., but at 8:30, when the rain obviously wasn't stopping, my friend's husband called the College switchboard. He was told that the graduation ceremony would take place in either the Carriage Barn or the theatre. Unsatisfied with this, my friend called back herself, only to discover that the disaster had been too much for the switchboard operator, who had quit in harried confusion. Dressing hastily, and with no time for breakfast, my friends went immediately to the College, where they joined the throng of slickered, and slightly confused, parents, seniors, administrators, and one dripping wet

dachshund being fed an ice cream cone by a man who kept muttering, "She *had* to go to school in Vermont! She *had* to go to school in Vermont. . . ."

Having begun to enjoy themselves, my friends were not dismayed by the rumors which swept the Commons: the gowns had all been soaked when they were carried from the Barn, and were at that moment being dried in the College ovens. The art faculty had refused to let any seniors except art majors dress in the studios adjoining the theatre. Everything had been delayed an extra half hour (by then, from 10 a.m. until 11:30) because some student was waiting for the morning mail, in which he was expecting his M.A. hood, ordered from Albany. No parents would be allowed to witness the ceremony, because the graduating class was so big (75 members). *Only* parents would be allowed in the theatre, and no seniors, on the theory that the seniors had already enjoyed the rehearsal. There would be *two* ceremonies, one after the other. There would be *three* (some seniors had as many as eighteen relatives there, milling around the Commons). The *whole business* would be postponed for a day.

Despite such rumors, the ceremony finally took place. But not without more traumas, and with what threatened to become another "happening" in the music department. For some reason, still unexplained to my friends, of the 30-odd musicians required to play the graduation music only the conductor could play the xylophone (or maybe only the xylophonist could conduct). In any case, it was a tour-de-force, which did not go unappreciated by the audience.

After this came a few unexpected tears when the list of graduates was read, and some knowing chuckles when President Fels said this was the first time it had rained for a Bennington graduation (a man sitting near my friends said *that* was the greatest bit of public relations he'd heard in some time, for *he* remembered that it had rained in 1942). When the faculty were asked to give a rising vote, some of them were already standing, which led to considerable confusion when it was time for *all* of them to sit down again, on an obviously inadequate number of chairs. Last but not least, one trustee

apparently did not rise when the trustees are supposed to rise, as an indication of their assent to graduate the class. My friend thinks it might have been an outgoing member of the Board, but her husband, having seen Bennington in operation now, is sure it was simply an independent thinker exercising his rights.

The best souvenir my friends have of the entire affair is a copy of some Newsletter, smuggled to them by someone who knew they would appreciate it, describing Commencement at Bennington as though it had never rained and the ceremony had taken place, as always, outside the Barn. Two weeks later they received a corrected version of the Newsletter in the mail, which has led my friend's husband to ponder many things about how Bennington College functions. After his initial admiration for the fact that the place stays in business at all (he is a businessman), he did have one question: why doesn't the College, or the alumnae, or some foundation, concentrate all its efforts on building a new theatre? Not just in-case-of-rain, as it were, but because, obviously, overcrowding in the present theatre must be an everyday occurrence, and the community must be suffering irrevocable damage with each passing year. To put it in his words (he is a Madison Avenue businessman), "Prime alumnae and prime faculty should attempt a re-definition of the institutional mission, which might ultimate in a development for a vital new theatre."

How about it?

Sincerely,

BARBARA JOHNSON EDDY '47

[This letter has been checked for accuracy by certain members of the Bennington community who also attended the graduation ceremony last June. In essence, it is all true, give or take a few rumors. To clarify a few points, however: the M.A. hood, ordered from Albany, never arrived. The seniors did dress in the art studio; the problem had involved not getting paint all over the gowns (presumably by non-professionals). That was no xylophonist, that was Lionel Nowak who did play the xylophone and conduct his piece, written for the occasion, simultaneously, proving again how useful he is to Bennington. One senior's name was, inadvertently, unannounced; hence, the tears. And one man on the trustee side did not rise. However, he was not a trustee, but a faculty member, Bernard Malamud, who could not find a chair on the faculty side of the platform. The question of whether Mr. Malamud should, or should not, have risen, under the circumstances, I will cheerfully leave to others.]

THE EDITOR.]



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new faculty: Barton J. Bernstein, who has taught at Harvard, Washington University and Queens College, from which he graduated with honors in 1957, will be teaching American History. Also in the Social Science division, **Helen Codere**, a graduate of the University of Minnesota, who has been teaching at Vassar College since 1946, will teach anthropology, and **Fred Koenig** will teach two courses in social psychology. Courses in Spanish and French will be taught by **Manuela Escamilla**, who received a Master's degree from Wellesley in 1956, and by **Isabelle Kaplan**, a native of France whose husband, **Harold Kaplan**, has been on the Literature faculty since 1949. In Drama, **Ion Iaskaris** has joined the faculty after six years as director of the theater program at the Putney School, and **Kazuko Hirabayashi**, a native of Japan who has degrees in both law and dance, will become an assistant in the Dance department. There are four new appointments in the Art department: **Marilyn J. Frasca**, who is a graduate student at the College, will be a teaching assistant; **Jules Olitski**, who has had several one-man shows (five this year, in New York and Europe) and won Second Prize at the Carnegie International Art Show in 1961, will teach painting; **Peter Stroud**, who has most recently been teaching and exhibiting in London, will teach art history; and **Anthony Caro**, who has been an assistant to Henry Moore and won the sculpture prize at the First Paris Biennale in 1959, will teach sculpture. (Because Mr. Caro cannot assume his classes until mid-October, his classes until then are being taken by **David Smith**, a well-known sculptor who lives in Bolton Landing, N. Y.)


playwright-in-residence: Mark Zalk has been chosen the John Golden Playwright-in-Residence for 1963-64. He has written forty plays in the last ten years, one of which, *Leon Phitts Is Dead*, has been performed in Stockholm and is scheduled for two productions in Germany this fall, and another play, *The Clowns*, which was premiered at the Black


Mountain Arena Theatre three years ago when Mr. Zalk was associate director, is scheduled for an off-Broadway production this year.


administrative staff appointments: **David A. Bergmark** is the new Director of the Office of Development and Public Relations, replacing **Rebecca Stickney** who becomes Assistant to the President for Non-Academic Affairs. Mr. Bergmark, who graduated from Harvard University in 1934, was chief fund raiser for the Unitarian denomination for several years, and also worked for five years in Istanbul, Turkey as treasurer of the Near East Mission of the Congregationalists. He comes to Bennington after two years as Director of Development at Union College in Schenectady, New York. **Gloria Gil**, who is the new Director of the Non-Resident Term, is a science graduate of Bennington College, class of 1952, and has been an active partner with her husband in the Bennington Potters. She has also served as director for education of the Bennington County Chapter of the American Cancer Society, on the policy and planning committee of the Vermont Democratic Party, and regularly on the Red Cross Blood Bank Program. The Gils have four children. **Jean Miller**, Director of the Student Personnel Office, graduated from Pembroke College in 1949, and received her M.A. from the Bread Loaf School of English, Middlebury, in 1953. For six years she has been teaching, as well as being academic dean and assistant to the headmaster, at the Masters School in Dobbs Ferry, N. Y.

trustee appointments: **Oscar M. Reubhausen**, Chairman of the Board of Trustees, announced in August the appointment of five new members of the board, and the re-appointment of two former members. The new appointments are: **Robert Swain Morison, M.D.**, Dobbs Ferry, N. Y., who has been the Director of the Medical and Natural Sciences division of the Rockefeller Foundation since 1959; **Franklin A. Lindsay**, Belmont, Massachusetts, President and Director of the Itek Corporation, who has


served as a member of U.S. Delegation to the United Nations Disarmament Commission; **Barbara Webb Rockwell**, Putney, Vermont, who graduated from Bennington in 1938, and who has been a member of the local elementary school board since 1958 and a staff member of the Putney School, of which her husband is headmaster; and **Katrina Boyden Hadley**, Chicago, who graduated from Bennington in 1952 and is a member of the Woman's College Board, the woman's board of the Art Institute, and the woman's board of the University of Chicago. Re-appointed are: **Myron S. Falk, Jr.**, and **Shepard Stone**, both of New York City. [Also joining the board is **Gladys Ogden Dimock**, by virtue of her post as president of the Alumnae Association. See her *Memorandum* on page 2.]

 *library news*: A jury of seven architects and librarians chose the Edward Clark Crossett Library at Bennington to receive the top prize in the Library Building Award Program, sponsored jointly by the American Institute of Architects, the American Library Association, and the National Book Committee. The citation was presented to the College on April 25, 1963 by Payson Weber of Rutland, a representative of the AIA, at a ceremony attended by Pietro Belluschi who designed the building [see below for Bennington in print].

 *summer schools at the College*: Three separate summer schools brought over 250 students to the College during the summer. They were the John Hay Fellows Summer Institute in the Humanities, the Chamber Music Center and Composers' Conference, and the Irwin Freundlich Group (the first of which, incidentally, has been dubbed "Hay U" by the Bennington *Banner*).


 *graduating and entering classes at the College*: The class of 1963 was the second largest in the College's history, numbering seventy-five (and seventy-six if one Master's candidate is tallied). The Literature faculty recommended twenty-five for the B.A. degree,

Social Science twenty-one, Visual Arts thirteen. The remaining fifteen majored in Drama, Science, Music and Dance, with one general major. The Master's degree was granted in Dance. There are 120 entering freshmen this year, approximately one-seventh of them related to alumnae or members of the Bennington community (not counting sisters): Natalie Adams (aunt: **Virginia Adams Thistle '47**); Elizabeth Bradford (mother: **Eugenie Rowe Bradford '39**); Martine Cherau (mother: **Hoima Forbes Cherau '40**); Elizabeth Clark (mother: **Joan Merris Clark '45**); Amy Dolgin (cousin: **Helene Rattner Pesin '55**); Anne Heller (mother: **Katrinia Burlingham Valenstein '40**); Joanne Hyman (father: **Stanley Hyman**); Sally Levin (aunt: **Laurel Melnick Koufman '51**; cousin: **Wilma Greenfield Wasserman '58**); Kate Lynn (mother: **Molly Howe Lynn '40**); Leslie Noyes (mother: **Joyce Abbott Noyes '39**); Letitia Anne Peplau (aunt: **Hildegard Peplau '43**); Beverly Rantoul (cousin: **Cecilia Drinker Saltonstall '39**); Martha Rockwell (mother: **Barbara Webb Rockwell '38**; aunt: **Eleanor Rockwell Edelstein '47**); Margaret Rood (mother: **Margot Suter Rood '36**; cousin: **Diana Sturgis Schoonover '42**); Katherine Sanford (sister: **Joy Carpenter Chadwick '58**; sister-in-law: **Kay Reynolds Holmes '61**); Virginia Thorndike (aunt: **Frances Paine Whitehead '52**); Ellen Torrey (mother: **Louise Chidsey Torrey '39**; aunt: **Ella King Russell Torrey '47**); and Linda Wilder (aunt: **Ruth Miller Wilder '43**). The freshman class represents twenty-five states and two foreign countries (England and Canada), and thirteen are transfer students. Financial aid totalling \$28,650 has been granted to twenty-five members of the class, an average of \$1,146 per student, and loans totalling \$3,500 have been given to seventeen.


 *from the president's office*:

• **William C. Fels** has announced that a substantial gift to Bennington College has been given by **Joseph R. Swan** to honor


his wife, **Nathalie Henderson Swan**. Mrs. Swan, a graduate of Barnard, was an original member of the Bennington Board of Trustees, and Mr. Fels, quoting the first chairman of the board, said "a new impetus came into the College when Mrs. Joseph R. Swan joined the Board. Without her, Bennington could not have pulled through, as she did the hardest and most notable work, never sparing herself mentally or physically." The gift will establish a scholarship in her name. [Mrs. Swan's daughter, **Emma Swan Hall** of New York City, was a member of the second graduating class.] • In January Mr. Fels was a member of a panel appearing before the forty-sixth meeting of the American Council of Learned Societies in Washington, D. C., and in March he was widely quoted for remarks he made concerning a current academic question: are women's colleges going coed? At that time he said that "the historical purpose of separate colleges for men and women is to keep the sexes apart long enough to assure wise marriages," and that the trend toward co-education would probably reverse itself. • More than fourteen hundred students throughout the country have won four-year Merit Scholarships to the colleges of their choice this year. [The idea of college-sponsored Merit Scholarships originated with William Fels, who believes that "the Merit Program's widespread and excellent talent search" should be available for the selection of college-budgeted scholarships as well as scholarships financed by other sources.] This year four girls selected by Bennington College from the finalists will receive Bennington College Merit Scholarships. They are: Vivian Ryan of Windsor, Vermont; Janet Hewitt of Maplewood, Missouri; Barbara Davenport of Mariemont, Ohio; and Yeddy Chisolm of Barrington, Rhode Island.

 *on campus*: the following are odds-and-ends, which any Bennington alumna will understand. On April 1, 1963 at 8 pm o'clock an exhibit of Soviet Avant-Garde Art opened in the Carriage Barn. There were seventeen


paintings exhibited, with an introduction by **Lionel Nowak**, who had visited Russia in 1958 and had come to know a number of Russian intellectuals and artists. It was a great April Fool's hoax, which fooled, we hate to admit, at least half of the Bennington community. Following on its heels, **Howard Nemerov**, on leave from the Bennington faculty and currently Poetry consultant at the Library of Congress, gave the Elizabeth Harrington Dickinson Lecture in Poetry at the College. This year **Francis Golfing**, also on leave, will deliver the fifth lecture in this series (made possible by a gift by **Mr. and Mrs. Fairleigh S. Dickinson Jr.** Mr. Dickinson is a trustee of the College, and Mrs. Dickinson, Betty Harrington '43, is a graduate). • In May **Reinhold van der Linde**, professor of mathematics, gave an organ concert at Saint Mark's Episcopal Church in Hoosick Falls (Mr. van der Linde is the regular organist at the Second Congregationalist Church in Bennington). • Also in May, the music faculty made music at a Division meeting: an event heard, and applauded by several students and the College electrician, who were listening for great decisions through a window of Jennings Hall and heard, instead, two numbers performed by members of the staff conducted by **Paul Boepple**. It was the inspiration, apparently, of **George Finckel**, Division secretary. • Mr. Fels has informed the Cooperative Store Board that it will no longer have to pay janitorial and shipping charges to the College: an amount which has cost the Store, in the past, up to \$1,125 per year. The idea was to give financial support and freedom to the Store Board to establish such policies as it may wish (with the hope that the Board can satisfy the Community by its management). • Last, but not least, two speakers, the Reverend John D. Eusden, chaplain of Williams College, and Jay H. K. Davis, chairman of the student Williams Civil Rights Committee, told of their experiences in Birmingham, Alabama to an enormous group assembled in the Commons Lounge during May. This resulted in several petitions, and a decision (later revoked) to sacrifice one meal in the interests of student representatives in Birmingham. Marilyn Lowen, a student at Bennington, was nominated the recipient of contributions to the Northern Students Movement.

 *Silo*: the fall (1962) issue of *Silo* has been named the outstanding student literary magazine in the first national student literary magazine contest, sponsored by the United States National Student Association and the *Saturday Review* magazine. A prize of \$250 was awarded to *Silo* by the *Saturday Review*, and an article in the magazine regarding the contest appeared in the Sep-


tember 21st issue, which included excerpts from *Silo*. More recently, *Silo* was awarded its second prize, thus making "a clean sweep of the field," to quote a member of the Executive Committee of the Association of Literary Magazines of America which gave it. The ALMA prize is a piece of sculpture, to be passed on to the next winner in another year. A presentation ceremony is now being arranged. *Silo* is edited and produced by an editorial board of Bennington students, with one faculty advisor. It has been the College's literary magazine for many years, but last year its format was changed and scope considerably expanded. Included now in its pages with fiction and poetry, are musical compositions, woodcuts, critical essays, dance scores and architectural drawings. The work of other college students is invited and published. The magazine is on sale in several bookstores in New York City, and Boston, as well as at the College, where it may be ordered from the Editorial Board for \$2.00.

 *alumnae news*: **Barbara Saul Sprogell '37** has been named an Overseer of Penn Charter School in Boyertown, Pennsylvania. **Esther Williamson Ballou '37**, pianist and composer, was an honor guest at a luncheon held to raise money for the National Cultural Center in April in Washington, D. C. (see *in print*, for news of another honor guest, **Mary Averett Seelye '40**). **Helen Levine Koss '42** represented Maryland at a seminar sponsored by the League of Women Voters in Chicago; Helen is second vice-president of the Maryland State League and serves on the Governor's Committee on Re-apportionment. **Jean Short Aldrich '43** of Geneva, N. Y. has been teaching part-time at Hobart and William Smith Colleges during the illness of the regular instructor: her subjects were Christian Symbolism and American Painting. **Marilyn Lord Dux '48** had a show of paintings and drawings at the Woman's City Club in Cincinnati in April (we may look forward to some *Bulletin* covers from Marilyn in the future). **Mary Rickard Behre '49** is teaching art at the De Cordova Museum in Lincoln, Massachusetts; Mary has taught art and music in Virginia and New Jersey prior to moving to Weston, Massachusetts. **Barbara Corey Mallonee '49** initiated a program at the Wichita Art Museum to teach children about art. She taught dance at the national music camp in Interlocken, Michigan before attending Bennington, and has been associate editor of the house-organ for Socony Mobil. **Sally Liberman Smith '50** was the chairman of a discussion group sponsored by the Washington (D. C.) Committee of the Pan Pacific and South-east Asia Women's Association, at the American Association of University Wom-

en's headquarters in May 1963; the subject was: "The Family: Changing Attitudes between Generations." **Carol Diamond Feuer '51** gave a violin concert in the Carriage Barn on May 29th; Carol has performed with symphony and chamber groups, and teaches privately. **Ann Sommer Holmes '57** exhibited her sculpture at the Rose Talalay Gallery in New Haven during May 1963. **Carol Goodman '51** had an exhibit of her paintings at the gallery of the Paper Mill Playhouse in Morristown, New Jersey during March 1963. **Elaine Gordon Silets '56** had an exhibit at the Glencoe (Ill.) Public Library last spring; Elaine is the winner of the Anderson Purchase Prize at the fifth Annual Union League Club and Union League Civic and Arts Foundation art show in Chicago this year. **Anstiss Chassell Nadler '56**, daughter of Dr. Joseph Chassell, was recently awarded the Dalcroze teacher's certificate from the Dalcroze School of Music in New York; Anstiss lives in New York and teaches cello at the Dalcroze School. **Jane Hough '59** and **Hava Kane '60** received degrees from Harvard University in June 1963 (in architecture and education, respectively). **Nancy Acly '61** appeared in *A Month in the Country* in New York this summer; a review by Howard Taubman says that she made "a further advance in her development as a young player of uncommon promise." **Judith Schneider '61** received her M.S. degree in biochemistry from Rutgers University in June 1963, and **Shannon Theobald Devoe '61** received a Master's in psychology from Clark University in June. **Katrina Carter Knerr '62** is attending the Yale School of Music. **Elizabeth Hartmann Blake '62** of Bristol, Connecticut has been appointed Grade 4 teacher at the Groton Elementary School, and **Linda Horne '62** has joined the faculty of the Mountain School in Vershire, Vermont. **Andrea Kanner Halbfinger '62** received her M.S. in journalism from Columbia University in June 1963, and **Sylvia Pool '62** received Le Premier Degre in French Grammar and Civilization from the University of Paris in mid-March. (A note from **Phyllis Torrey Bossee '40** cuts across classes: three alumnae living in Old Greenwich, Connecticut have children in the same second grade class: Phyllis Bossee, **Wanda Peck Spreen '54** and **Barbara Oldden Smith '45**, named Barbara, Carey and Wendy respectively.)

 *Bennington in print*: **Bernard Malamud**, of the Literature faculty, has had stories published recently in *Playboy*, the *New Leader* and the *Reporter* magazines; all are from his collection, *Idiots First*, to be published by Farrar, Strauss and Cudahy this fall. Corinth Books, the publishing division of the Eighth Street

Bookstore in New York City, will publish a series of five anthologies designed to show the roots of regional writing in America; the series is under the editorship of **Gene Baro**, who taught for several years at Bennington. The University of Minnesota is bringing out a bibliography of the works of **Kenneth Burke**, formerly of the Bennington faculty, by William H. Rueckert. **Hilton Kramer**, on the art faculty last year, had an article in the *Hudson Review*, Spring 1963. **Mary-Averett Seelye '40** is the co-author of a book, *Dance*, which has been published by the Arts Resource Center of the American Association of University Women. **Otis Kidwell Burger '45** has published a children's book, *The String That Went Up*, through the St. Martin's Press, N. Y. **Eleanor Rockwell Edelstein '47** has had a poem and an article published by the *New Republic* magazine, and has also become the Poetry Editor for the conclusive issue of *Coastlines* magazine, edited by **Alexandra Crawford Garret '48**. **Caroline Crane** (Mrs. Yoshio Kivabu) '52 has published *Pink Sky at Night*, a first novel for teen-agers. Last but not least, the spring issue of *Mademoiselle* magazine featured "the new art major: the Picasso print." The models, from Bennington, were students Betsy Mason and Nan Newton. **Mabel Barbee Lee's** second book, *And Suddenly It's Evening*, has been published by Doubleday & Company. This is the second volume of Mrs. Lee's autobiography, and covers the years 1922-1958, during which time she was the first Dean of Admissions at Bennington. The anecdotes and references are numerous, and although they deal with the College's early years, they will interest, and amuse, anyone who has been associated with Bennington, and with "progressive education" generally.

 *Alumnae Association activities* are generally non-existent during the summer, but the following reports will catch you up on what happened here-and-there last spring, and what may be happening now, or about to happen, this fall and winter.

* The ALUMNAE ASSOCIATION Board of Directors held their annual fall meeting at the Hotel Sheraton-Russell in New York City on September 24th. Almost everyone was on hand for the meeting, which lasted four hours and during which time items of general interest and over-all Association policy were discussed. These were: *Finances*—the Alumnae Fund; the uses of special 25th Anniversary Class Gifts; the work to be undertaken by the College Development Office. *Publicity*—the reorganization of this office at the College and what alumnae can do to augment its operation. *NRT*—finding more

challenging jobs for students. *Benefits*—Association policy on merchandising; the Student Dance Tour; use of faculty as focal point for meetings. *Student Recruitment*—substitutes for the NRTea girl; dinners for guidance counselors. *Regional Organization*—suggested bylaws for regional groups to use as a guide (only); second class mailing permits for regional groups; operating expenses and the new policy of withholding from benefits for this purpose; Board policy regarding dues (against—see below). **Gladys Ogden Dimock '36** announced her winter travel plans which will include visits, with her husband, to alumnae groups in some (maybe even all) of the following places: Syracuse, Buffalo, Cleveland, Chicago, Minneapolis-St. Paul, Denver, Seattle, San Francisco and Los Angeles. These are not listed as the crow flies, or, more precisely, as the Dimock Diesel-engine Mercedes will drive, but what they can't fit in going west they may be able to fit in returning east. (The Dimocks, via air lines, will spend January, February and March in India.) *New business*—a discussion of a proposed ETV film on Bennington; a proposal for graduate "fellowships for continuing education" of a very informal nature; a second recording, this time a twelve-inch record of Lionel Nowak playing Nowak. All of these projects will be further researched and, if feasible, sponsored by the Association Board.

* The BYLAWS of the Alumnae Association may be amended or altered by vote of the Board provided that notice of the proposed change is printed in the *Bulletin*, and not challenged by twenty-five or more members during the three weeks following publication. (If challenged, the change must be submitted by mailed ballot to the entire membership and a majority in the affirmative, of those voting, will be needed to approve the change.) In accordance with this, notice is hereby given of the proposed changes:

Article III, Section C, Paragraph 2 which states that nominees for officers will be voted on *at the spring meeting*, will instead read *at the winter meeting*.

Article VII, Paragraph 1, which now reads, *there will be no general dues. Regional dues are subject to approval by the Board*, will instead read, *There will be no general or regional dues*.

* In DETROIT in July, **Bunny Gillett Leitch '50** and **Sally Roberts Pierson '56** enjoyed luncheon with Mrs. Harry Winston, of the Board of Trustees, at her home, and discussed the possibility of scheduling engagements and sponsoring a benefit performance of the Bennington Student Dance Tour in the Detroit area next February. At this writing, a contract

has been signed for the dancers to give a lecture-demonstration in the Flint Museum gallery, and a performance in the Bower Theater in Flint on February 14. Other negotiations and contacts are being made, and it is hoped that Detroit alumnae can soon confirm more definite plans for the students' appearances here. We look forward to meeting and greeting fresh, live talent from Bennington!

Bunny Leitch gave a luncheon at her Bloomfield Hills home on August 10th for entering and returning Bennington students. Four freshmen, **Natalie Adams** of Birmingham, **Michele Schungin** of Detroit, **Judith Thompson** of Fenton and **Londa Weisman** of Ann Arbor, as well as three upperclassmen, **Carol King** of Birmingham, **Cynthia Leapley** of Brighton and **Marilyn Lowen** of Detroit, were invited to attend. Mrs. Winston, **Martha Klein MacDonald '50** and **Sally Selover Saunders '54** joined the group. Beautiful weather blessed the occasion.

—S.R.P. '56

* On May 22nd FAIRFIELD COUNTY EAST and WEST held a meeting. At a pot-luck lunch, held at the home of **Yvonne Franz Herz '53** in Rowayton, a lively number of us gathered on the lawn to eat well, enjoy ourselves and hear a report on the annual meeting of the Alumnae Board held earlier in the month at the College. Plans for the coming year were discussed, and leaders picked for the jobs that keep us going as an organization. **Elizabeth Sizer Allen '44** and **Mary Dempsey Vos '52** will be in charge of student recruitment, and **Nanette Offray Rich '52** and **Molly Ward Dye '57** will take over in the publicity department. We have decided to participate in the maple syrup project, and will be selling maple syrup to our alumnae and friends this fall and winter. **Ann Agry Darling '40** will be in charge, and local distribution points set up for the convenience of all. All who attended the luncheon had much to say, and all voted to participate in the merchandise plan of the Associated Women's College Clubs of Southern Fairfield County, an organization which we have just joined and hope to gain much from.

Those attending the luncheon were: **Virginia Todahl Davis '40**, **Jane Roberts Giedraitis '50**, **Wanda Peck Spreen '54**, **Phyllis Torrey Bousee '40**, **Elisabeth Delatour Jenkins '53**, **Martha Erskine Williams '40**, **Margaret Black Richardson '46**, **Rhoda Turteltaub Green '52**, **Joan Simons Constantikes '46**, **Jean Mackay Rockefeller '53**, **Gretchen Dykema Belknap '54**, **Carol Gewirtz Rosenthal '54**, **Janina Kaminski Finsthwait '50**, **Patricia Hansen Bried '50**, **Louise Lea Chidsey Torrey '39**, and **Yvonne Herz**, **Ann Darling** and **Lib Allen**.

Unique to our area, we think, is our new *special* newsletter writer, in the person of Libby Jenkins. The first newsletter came out in May, complete with running profiles on people in our region. In this way, we will get acquainted with each other, find out how Bennington people keep busy, raise their families and have fun.

* In June the HARTFORD group had an informal luncheon meeting at the home of Hannah Coffin Smith '36. Beth Olson Marshall '47 and Suzi Cremer Smith '57 discussed the May Alumnae Association meeting they attended at the College.

Changes in regional positions were decided at that time. Suzi Smith is the new chairman, with former co-chairmen Hannah Smith and Beth Marshall as most welcome advisors (before the Hartford group expanded to its present size, Hannah deftly handled every phase of the operation). Beth, who is now a member of the Alumnae Association Board, will again write and distribute local newsletters. Frances Finesilver Blumenthal '60 is the new publicity chairman. Alice Rowley Cheney '39 will continue as treasurer, and Suzi Smith will continue with student recruitment. Also attending the June meeting were Barbara Coffin Norris '38 and Cynthia Sheldon Smith '56.

Hartford will follow Boston's lead in the sale of maple syrup as an annual fund-raising effort. Janet MacColl Taylor '44 is in charge of this project, which has been in progress since September. Hopefully all area alumnae will help with sales.

We look forward to Mr. John Handy's visit on November 6th. Tentative plans include a buffet dinner with guidance counselors, as well as a school visiting schedule.

The Hartford region is not sponsoring the Student Dance Tour in a benefit program this year, but students have been invited to present a private performance and a master class at the Ethel Walker School, where Beth Marshall teaches dance.

* Alumnae in LONDON, ENGLAND, got together last May 22nd at the home of Patsy Hiller Chadwick '42 for luncheon and the pleasure of seeing others who had once shared the "Bennington experience" although they may never have met on campus. Those attending were Rosemary Perks Bennett '43, Kathleen Day Beare '63, Josephine Parker Burge '45, Heidi Strickler Hruska '54, Kit Tobin '61, Ellen Osborne Coolidge '58 and Sonya Chassell Caston '47. Penelope Conner Gilliatt '52 and Frances Paine Whitehead '52 sent regrets and hopes to make it another time if plans for this to become an annual event can be carried through.

* The newly formed (last year) LONG ISLAND Regional Group met twice in the spring and in the summer. Charlene Solow Schwartz '54 in Roslyn, and Roberta Selwyn Miller '57 in Great Neck, entertained the alumnae in their homes.

The group elected new officers for 1963-64. Barbara Elliott Ingraham '54 is the chairman, taking the reins from Carol Diamond Feuer '51, who, with Sandra Marks Brodsky '51, did such a wonderful job organizing the group last year. Barbara Pavan Nelson '54 is chairman of the Student Recruitment committee for Long Island, replacing Shirley Cohen Galef '46. We hope to report further plans for Student Recruitment later. Carol Feuer will be Publicity chairman.

With 120-or-so alumnae scattered over 100 miles of Long Island, we felt it would be difficult to assemble a substantial number of people for a benefit on any specific date. So we have planned something which should appeal to the independent spirit of Benningtonites. The Fine Arts Association of New Hyde Park, a gallery displaying original graphic art, has agreed to return for the Alumnae Fund 15% of the selling price of any prints sold to Bennington alumnae and friends during a six-week period in November and December. This will enable people to acquire fine prints for themselves or for holiday gifts at a reasonable price, while doing a good turn for Bennington . . . and, they can go to the gallery at any time during the six weeks at their own convenience to look and, we hope, to buy. Mrs. Pearl Rabinowitz, the Director of the Fine Arts Association, is a sister of Leonard Baskin, the well-known artist.

—B.E.I. '54

* Things are again in the planning stage for a fall benefit in Southern California. The LOS ANGELES Regional Group's earlier plans for a benefit suffered a mortal blow when the performance of George Bernard Shaw's "The Millionaire," starring Carol Channing '42 and all set for this fall, was cancelled.

The grapevine reports that we may expect a visit from Alumnae Association President Gladys Ogden Dimock '36 and her husband this winter. We hope that the Dimocks will be able to meet with groups of alumnae in various sections of the city.

Also on the agenda for fall is a meeting with alumnae representatives of other women's colleges to discuss ways in which we can improve methods of getting information about the colleges into the high schools, compile more complete guidance counselor lists, and handle other problems of mutual interest. After her visit here this summer, Mrs. Jean Holt, of the

Bennington Admissions Office, wrote:

"In most California schools the job of presenting Bennington should begin with the more general subject of college in the East. Many guidance counselors told me that parents feel college opportunities in California to be so extensive that eastern colleges don't figure in their plans at all. The seventeen California students who've enrolled at Bennington in the last six years either have had parents who were educated in the East, or who knew our alumnae or faculty, or who were steered our way by a guidance counselor who did. Only one applied on the strength of her serious reading of the *Bulletin*. We need a better way to prepare prospective students for what's ahead of them at Bennington. Since twenty-five current students are hoping to spend the Non-Resident Term in California, the Admissions Office will ask some of them to represent the College at teas, hopefully to be given by alumnae. This would seem the best way in which alumnae can help until we come up with some new ideas."

Six girls from Southern California are attending Bennington as freshmen this year.

—D.S.W. '41

* NEW JERSEY, SOUTH alumnae met June 4th at the home of Naomi Siegler Savage '48 in Princeton. Attending were Sonya Rudikoff Gutman '48, Betty Eaby Taggart '56, Susanna Waterman '51, Claire McIntosh Miller '48, Joy Fields Gatchell '49, Beatrice Van Cleve Lee '49, and Claudia Tucker Ekstract '57. Our guest for the evening was Mary Achilles Coggeshall '43, who drove down from Bernardsville to give us an eyewitness report of the Alumnae Association Board meeting held in May at the College. Mary's report was interesting and provoked many questions from the group.

We discussed possible fund-raising projects for the coming year, but tabled a final decision and appointment of a Benefit Committee chairman until our first meeting this fall.

Bea Lee was appointed Student Recruitment chairman to replace Nancy Wharton Duryea '52. We expect help when a representative from the College visits high schools in our area this fall.

As schools re-open, we are losing our invaluable Regional secretary, Riva Magaril Poor '56, who follows her husband to the Harvard Graduate School of Business Administration. Grab her, Boston!

—C.T.E. '57

* NEW YORK CITY alumnae are planning a theatre benefit of the new musical "Hello, Dolly," starring Carol Channing '42, on Thursday, January 23, 1964. A

party at Sardi's with Carol as guest of honor will be held immediately after the performance. Alumnae in Manhattan, Brooklyn, Queens, the Bronx, and Staten Island are on the mailing list. Any other alumnae who want to be on the New York City mailing list and receive ticket order blanks for this event, should drop a card to the benefit chairman, **Carol Kobin Newman '46**, at 125 East 72nd Street. Those in the city or boroughs who have not already received the benefit mailing might also check with Carol to see that she has their addresses correct. This is an event that should be fun, and tickets will be in all price ranges.

* **PHILADELPHIA** alumnae will have a meeting in October, when **Mr. John Handy** of the College Admissions Office will be in town for school visits and prospective student interviews. **Lydia Schoepferle Paxon '42** is arranging Mr. Handy's schedule and a party which alumnae will give for him. At the October meeting plans for other projects, including a local directory and newsletters, will be discussed.

* **PROVIDENCE** alumnae will again sell merchandise at a local Christmas Bazaar, and will sell maple syrup both at that time and more generally. They plan a student tea in the spring.

* **ROCHESTER** alumnae are pleased to announce they have become extremely active in the past six months—in fact we could almost be considered dynamos. We have had several well attended meetings, our largest being the annual meeting held in May at the home of **Sara Lockley Tait '54**. Those attending were **Reba Marcus Gillman '38**, **Elsa Woodbridge Kistler '42**, **Priscilla Baker Reveley '45**, **Patricia Williams Silver '51**, **Ann Chatfield Slocum '51** and **Louise Stockard Vick '36**. A group of seven may sound very minute to most of you, but when you consider how few of us there are here, believe me, it's monumental! **Pat Silver** has been a real shot in the arm to us, and gave us a most vivid account of the annual Association Board meeting she attended at the College in May.

Earlier in the spring we held an informal reception for **Mr. Lionel Nowak**, who gave an excellent talk to interested local high school students and parents of students attending Bennington from the Rochester area. The reception was held in one of Rochester's newest churches—a forerunner in this area of good modern architecture—and the walls of the meeting room were hung with an exhibit of modern art. Alumnae attending were **Jean**

Short Aldrich '43, **Reba Gillman**, **Pussy Reveley**, **Pat Silver**, **Sally Tait** and **Louise Vick**. This was the start of our all-out effort to get the "Bennington story"—facts, not fiction—across to schools and guidance counselors. As a follow-up, we have undertaken two projects. We have joined the Associated Alumnae Clubs of Rochester, with 33 member colleges in all, and Bennington's name is now on the College Information Sheet which this group publishes and distributes to schools in the area. These information sheets are given to guidance counselors, principals, libraries, and the junior and senior classrooms, with enough to spare so that students can take them home for parents to look over.

On September 25th we are having a dinner party for twenty guidance counselors at the Chatterbox Club. **Pussy Reveley** has made all the arrangements and she, along with **Reba Gillman**, **Pat Silver**, **Sally Tait** and **Louise Vick**, will serve as hostesses. **Mr. John Handy** will be our guest speaker, and will take care of all the academic questions that may be asked. A report on this will appear in the next issue of the *Bulletin*.

One parting word—take heart all you groups who are few in number—when you get discouraged, remember what our little Rochester group has done with only five active members—you can do it too.

—S.L.T. '54

* Last May 2nd the **SAN FRANCISCO BAY AREA** Regional Group had a very unique and successful theatre benefit at *The Committee*, an improvisational theatre in a cabaret setting (similar to *The Premise* in New York, *The Second City* in Chicago, and Britain's *The Establishment*) which was founded by a Bennington alumna **Irene Ryan Myerson '55** and her husband. The benefit was very capably managed by **Sally Whiteley '49**, and the following alumnae contributed toward a net profit of \$381.74 (\$300 contributed to the Alumnae Fund and \$81.74 withheld for this year's operating expenses): **Jo Winmill Austin '41**, **Ellen St. Sure Ben-Amotz '50**, **Joanna Bramel '59**, **Muriel Cummings Boepple '43**, **Kelly Falconer '41**, **Mary Garst '58**, **Joan Larson Gatter '53**, **Sylvie Redmond Griffiths '38**, **Elizabeth Evers Griffinger '47**, **Sue Heller Harris '41**, **Vija Peterson Johnson '55**, **Joan Swafford Kent '51**, **Ursula Keller May '50**, **Marjorie Soule Orrick '47**, **Betty Long Rader '47**, **Joel Wells Schreck '54**, **Jean Ganz Sloss '48**, **Leslie Denman Smith '47**, **Wilma Greenfield Wasserman '58**, **Jane Shipman Wallace '44** and **Alice Edge Wittenberg '53**. Others who contributed but were unable to attend were: **Mary Jane Brinton '44**,

Ann Thoron Hale '50, **Ruth Bowman McCutcheon '46**, **Dodie Henley Moffat '50**, **Ann Macfarlane Richter '51**, and two parents of alumnae, **Mrs. John Hanford** and **Mr. Luke Magnaldi**. Alumnae were asked to have dinner parties before, and those who did brought along large groups of personal friends which added to the enjoyment of the occasion and also to the Bennington coffers. We hope that next year more people will do this. It makes supporting the benefit not just a duty but a pleasure, and is a good way of introducing "outsiders" to the spirit of the College. (For example, the member of one party, who has been working actively for Princeton a number of years, said that he thought ours was "the cleverest and most original benefit" he'd ever seen, and this sentiment appeared to be shared by many.) Now, when we have a profit commensurate with our inventiveness we will really be in business!

A characteristic of Bennington benefits in San Francisco has been their support of a cultural *avant garde*. In this respect we have been more interested in perpetuating the values of our education than in money-making for the Alumnae Fund. We were among the first to support San Francisco's International Film Festival and The Actor's Workshop, both of which have grown enormously in prestige and influence during the past few years, and, we might add, other groups have now latched on to them as good benefit possibilities. In addition, we were among the first to join The San Francisco Museum of Art (the equivalent of New York's Modern Museum) as a group. In selecting *The Committee* as the site of our 1963 benefit we were following through with this basic tenet of encouraging a worthwhile, and relatively unestablished, cultural endeavor, and not unduly influenced by the fact that one of the founders was a Bennington graduate. Since the time of our benefit, *The Committee* has become a solid success and those of you who did not attend then will now have to stand in a line that stretches around the block for tickets!

Coming up in December is the Christmas Party of the San Francisco Museum of Art, to which all alumnae will again receive free invitations. This year we will reserve a special Bennington table and we look forward to seeing many of you there.

Last year's co-chairman **Alice Wittenberg** had a baby boy this spring and moved to Minneapolis very shortly thereafter. We certainly miss Alice, who was a loyal and faithful worker for the College, and are grateful that **Sally Whiteley**, who did such a wonderful job on the benefit and has had so much experience in alumnae work, has agreed to take over for her.

We look forward to a vigorous year for Bennington in the Bay Area!

—J.L.G. '53

* The WESTCHESTER Regional Group has reformed during the past year; while we haven't a long, illustrious past we are now interested, active, and feeling very heady about the future.

In February we had a fine concert by **Lionel Nowak**, followed by a reception at the home of **Audrey Stern Roeder '45**. We had a delightful evening listening to Mr. Nowak and seeing each other again. An additional delight was our first profit of over \$250.

Buoyed up by our success, we met again in May at luncheon at the home of **Lois Landau Mazer '57**. **Virginia Todahl Davis '40** reported to us on the activities of other Regional Groups and on the Alumnae Association Board meeting held at Bennington. It was a fine feeling to hear about the College and to feel a part of it, children and car pools notwithstanding.

Officers were named as follows: Area Chairman—**Lois Mazer**; Secretary-Treasurer—**Renee Marron Klepesh '52**; Publicity Chairman—**Jane Saltser Fier '54**; Student Recruitment Chairman—**Olga Landeck Heming '51**; Parents Committee—**Audrey Roeder** and **Patricia Newman Woolner '44**; Newsletter—**Ellin Gossett Horowitz '54**. **Joan Brauer Alpert '46** will represent us at the Council of Women's College Clubs, and various benefit committees will be headed by **Nancy Reynolds Cooke '37**, **Jeannette Winans Bertles '49**, **Katharine Bunker Getsinger '48** and **Susan Gurian Ackiron '56**.

A discussion of plans for the future produced some encouraging ideas. We are planning two luncheon meetings and one evening meeting, hoping to be able to see more of each other and to get started on an active fund-raising project. At present we have tentative plans to sell maple syrup as soon as we can iron out some of the problems (no doubts about our ability to sell it—just how to lift it in quantity).

We will distribute a regional Alumnae Directory as well as a Newsletter.

It promises to be a good year and we hope that in the next issue we will be able to report these plans as past successes.

—E.G.H. '54

☞ *vital statistics*—as we mentioned once before, these items are listed by class and by maiden name within the class year.

MARRIED: **Patricia Farley White '39** to Dr. Henry Hodge Brewster, on May 1st. **Dorothea Smith Gabel '39** to N. Burr Coryell (date not known); their address is 1250 Cliff Drive, Santa Barbara, Cali-

fornia. **Molly Shannon Swift '53** to William James Donahower on May 24th; Mr. Donahower is an alumnus of the University of Minnesota. **Jane Simpson Bauer '55** to John L. Steffik (date not known); Mrs. Steffik is employed as an administrative secretary at the System Development Corp., and Mr. Steffik is an engineer with FMA, Inc., in Segundo, California. **Joan Patridge '58** to John Henry Piciocchi on December 29, 1962; Mr. Piciocchi is a '58 graduate of Harvard. **Joan Allan '59** to William DeWitt Horrocks, Jr. on June 15th; their address is Lakeview Apartments, Faculty Road, Princeton, N. J. **Shelley Carleton '60** to David Seccombe on August 24th; Shelley is a teacher of instrumental music in Lawrence, L. I., and her husband is a sculptor; they live at 284 E. 10th St., New York City. **Marjorie Girsh '60** to Joseph F. Walker on August 30th. **Theodora Klein '60** to Lawrence Frederick Sklover on June 6th. **Jacqueline Ertel '61** to Phil Everly, one-half of the famous Everly Brothers, in May. **Margaret Katz '61** to Eli Winkler Kaufman (date not known); Mr. Kaufman is an account executive with CBS-radio. **Trina Margeson '61** to Lt. Lionel R. Ingram, a West Point graduate (date not known); they will be living in Texas at Fort Hood after February, 1964. **Meryl Whitman '61** to Raymond P. Green on September 1st; Meryl is currently teaching dance in the community centers of the N. Y. Public School System, while her husband, a graduate of Boston University, is in his last year at N.Y.U. Law School; their address is 415 E. 82nd St., N.Y.C. **Joan Diamond '62** to Thomas Maer Yamin on May 5th; Mr. Yamin, a Yale graduate, is a merchandising executive with Macy's in New York. **Andrea Kanner '62** to M. William Halbfinger on April 28th; Mr. Halbfinger is studying for his Master's degree in tax law at N.Y.U. **Barbara Dula '63** to Armin Ewald of Hamburg, Germany, on September 4th; they will live in Hamburg, where Mr. Ewald is an executive in his family's hotel business. **Ann Ewbank '63** to Michael Heath Cowan on August 10th. **Sally Shaw '63** to George Lewis Dillon on August 4th. **Nancy Steinmetz '63** to Stanley H. Murray on August 15th; the couple live in New York City, where Mr. Murray is associated with *Look* magazine. **Mary Stewart '63** to Paul R. Laird (date not known); the Lairds will live in Freeville, N. Y. while Mr. Laird completes his studies at the Cornell School of Architecture.

BORN: To **Marilyn Bernstein Seide '52**, a son, Jared David, on July 24th. **Louise Loening Prickett '52** adopted a week-old baby boy, William Loening, on May 10th. To **Jill Warburg Maass '52** go congratulations on the birth of

twins, born June 28th; both are boys, Garrett Warburg and Gregory Herbert; in addition, the Maasses have three other sons and a daughter. To **Alice Edge Wittenberg '53**, her first son and second child, Charles, on May 8th. To **Judith Wilson Fouser '53**, her first child, Joshua, on May 14th. To **Marjorie DeWitt Rose '54**, her fourth daughter, Doris Adrienne, on June 12th. To **Tica Montesinos DeCasas '54**, her first child, Miguel, on February 14th; the DeCasases are living in Madrid, Spain. To **Vernon (Bud) Hayes '55**, a son, Robert Earl, on July 20th. To **Janice Van Horne Greenberg '55**, a daughter, Sarah, in April. To **Elizabeth Kornhauser White '57**, her second son, Richard Edwin, on April 30th. To **Lois Landau Mazer '57**, her first son, third child, Kenneth Lee, on April 12th. To **Joanne Goldstein Katz '58**, her second child and first daughter, Susan Rachel, on April 10th. To **Suzanne Wolf Applefeld '58**, her second child, first son, Alex Lee, on June 3rd. To **Helaine Feinstein Fortgang '59**, her first child, Ilana Sharon, on June 25th. To **Barbara Black Frank '60**, her first child, Patricia Mary, on March 13th; the Franks' new address is 3935 Blackstone Avenue, Riverdale, N. Y. To **Ann Daskow Seligsohn '60**, her second daughter, Karen, on July 26th. To **Cora Gordon Silberman '60**, her second child, first son, Jonathan Gordon, on August 16th. To **Tryntje Ostrander Shapli '60**, her first child, a son, on June 6th. To **Susan Marvel Cutler '61**, a son, Nathaniel Marvel, on April 23rd; the Cutlers plan to spend next year in Portugal. To **Margot Graham Hall '62**, her first child, a son, Matthew Owen, on March 12th. To **Gretchen Van Horne Ganz '64**, a son, Adam Ian, on February 24th.

DIED: **Jean Simpson Maxfield '42** died in August, 1962 of complications following a gall bladder operation. Jean came to Bennington from Texas, and had lived there all her life. She was married to Peter Maxfield, owner of Express Stores, Inc., in Gainesville, and was the mother of three daughters and a son. Always interested in education, Jean became a member of the Gainesville Board of Education in 1954, and from 1958 until her death she taught at the Selwyn School in Denton. The school magazine, *The Unicorn*, wrote of her that "... Jean had the priceless combination of enthusiastic amateur and earnest professional, coupled with the sound, no-nonsense approach to teaching which made her such a success with First Grade and its parents—she was a 'natural.' ... She was the first to admit

she was a great talker (one cannot recollect an occasion when she was at a loss for words); she was at her best in holding her audience helpless with laughter while telling of some Thurberesque nightmare encounter with a washing machine or some other object which, supposedly inanimate, always, she was convinced, treated her as an enemy." As a tribute to Jean, a fund was opened for the furnishing of the Selwyn School library, to which contributions from Bennington friends would be most appropriate.

Susan Petrone '54 was suddenly, tragically, but dramatically, killed on August 28, 1963 near Big Sur in northern California. Admiring the view from a cliff overlooking the ocean, her travelling companions said the loose earth just crumbled away from under her. Slipping, she fell to her death. The *Los Angeles Times* reported it in four-inch headlines, which read, "Hollywood actress killed—400-foot plunge." Ironically, Sue's death brought her the recognition she had fought so hard to achieve. First meeting her at Bennington in 1950, I have been close to her and knew her struggle well. It is important to write more about Sue, for her story is significant to all of us whose young ambitious hopes were solidified during the Bennington years.

—H.S.M. '53

Ellen Katz Scheckter '58 was killed on May 20, 1963 in an automobile accident near New York City. Ellen was the wife of Ronald M. Scheckter of Rye, New York, and at the time of her death was secretary to a director of the Sloan-Kettering Institute for Cancer and Allied Diseases. We regret we have no further details as the magazine goes to press.

Marjorie Beebe Fisk's death on June 5, 1963 ended her thirty-four years of uninterrupted service as secretary to the President of Bennington College. She was appointed to the staff in 1929—three years before the College opened, and served under all four of Bennington's presidents.

I came to know her when Mr. Burkhardt became President in 1947, and I worked with her in the President's office for the ten years that followed. We had a busy, somewhat harum-scarum, harmonious office, to which Marge Fisk contributed a full share of efficiency, good sense, and good humor.

I don't know how the Burkhardt administration could have gotten under way without her—without her knowledge of

what had gone before and of how a lot of things should and could be done, yet there was never any feeling that she knew better than the new people (though I suppose she often did) and she was always ready to help.

Alumnae who read this piece may not remember Marge Fisk, since her work usually didn't deal directly with students, but many College people were her friends for twenty years or so. Among them are Ben Belitt (who depended on her to arrange his movie schedule), Tom Brockway, Murray McGuire, Kit Foster, Bob Coburn, Marge Healy, Babe Ostrander, Bob Woodworth, Kenneth Burke, Polly Hopkins, Jane Rudd, Julian and Margaret DeGray, Bill Bales, Lucien Hanks. There are lots of others: Jo Shelly, Mary Woodburn, Martha Hill, Wallace Fowlie, Barbara Jones, who are no longer at Bennington; many of more recent acquaintance; and the four presidents.

Some people probably thought of her as a little lady who was shy and quiet, although she certainly was neither. She just kept out of the way when it suited her to, and didn't talk unnecessarily.

She knew more about baseball, as a Braves fan (Boston and Milwaukee), than Paul Feeley and Stanley Hyman put together; she played skillful bridge and poker, and she drove a car very well. During all of her Bennington years, except those of the war when her husband was in service and gas and tires were scarce, her home was in Williamstown; she must have driven well over 200,000 miles back and forth without mishap, and I remember that she often got up Pownal Mountain ahead of the snowplow.

She was bright, shrewd, adaptable, and tolerant, and she did her work scrupulously and with competence. She never gossiped about the funny things or the dreadful things she knew. In her relationship with the College she perfectly balanced involvement and detachment, and did so with humor and appreciation.

There will never be another like Marge Fisk, and that's too bad.

—Charlotte Bowman

On August 14, 1963 Fred Otis Newman of Westport, Connecticut died after a long illness. For ten years he had been city editor of the *New York Herald Tribune*, and later managing editor of *Popular Science* magazine. He was born in Trenton, New Jersey, and attended Williams College, where he was editor-in-chief of the *Williams Record* and a member of the Gargoyle Society. From 1927 until 1929 he worked in the secretariat of the League of Nations at Geneva. Although his name is not well known to the current community, Fred Newman was also, during 1929

and 1930, the assistant to the president of Bennington College, then in its formative years. He will be remembered by those who owe him such a debt for those years of service.

Theodore Roethke was born in Saginaw, Michigan. He received his Bachelor of Arts and Master's degrees from the University of Michigan, and did graduate work at Harvard, where he found welcome and encouragement from the poet Robert Hillyer. Roethke taught at Lafayette College and at Pennsylvania State University, before coming to Bennington College in 1943. From 1947 until his death on August 1, 1963 at the age of fifty-five, he taught at the University of Washington. Among Roethke's published works are *The Waking*, *Open House*, *The Lost Son and Other Poems*, *Praise to the End!*, and *I Am! Says the Lamb*. He was a Guggenheim Fellow in 1945 and in 1950, a Fulbright lecturer in Italy in 1955, and received many other prizes during his lifetime: the award of the American Academy of Arts and Letters, the Shelley Award, the Bollingen Prize and the Pulitzer Prize. He is survived by his widow, the former Beatrice O'Connell, who graduated from Bennington in 1947.

This then is the impressive outline of a poet's career. That it conveys nothing of the fury, the exaltation, the sarcasm, melancholia, wit and incandescent tenderness of the man is not an obituary notice's task: Roethke was not made for obituaries, nor they for him. Only a lament will do.

Because for Theodore Roethke, poetry was literally the breath of life, and in the teaching of poetry he was incomparable. For his students it was rather like being seized roughly by the arm and dragged into an immense cave, crammed with examples of poetry from every age. These treasures Roethke would show his pupils as by the light of a burning torch, which flared, gave off banners of smoke, sank to a star point, shone sometimes like the moon, sometimes like the sun; and when he was finished, his students' lives, their ways of looking at the world, were never the same again. In all that he did, Theodore Roethke had "that air and shine." As a man, he could not tolerate mediocrity, dullness or ugliness. As a poet, he loved the beauty of his art personally. Additionally, he played a wild, wonderful tennis game, and had been a successful tennis coach, accomplishments about which he was extremely proud.

All this has gone, and, although the poetry remains, I, for one, am not reconciled to the going.

—P.P.V. '47

THE BENNINGTON COLLEGE ALUMNAE ASSOCIATION FOR 1963-64

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